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Billboard

The International Music-Record Newsweekly

COIN MACHINE PAGES 45 TO 50

Muntz Will Roll Out Instant Tape Store

By ELIOT TIEGEL

LOS ANGELES—Earl Muntz is expanding his Cartridge City retail operation with the unveiling here of "instant stores." The stores are a new innovation for Muntz and involve specially built mobile trailers converted into 4-track music and player shops.

Muntz is also planning to open a company-owned retail shop in Chicago, which could be its fourth. It already operates Cartridge Cities in Van Nuys and Canoga Park, Calif., and Detroit.

The first specially designed trailer has been received by Muntz at his Van Nuys factory and will be placed shortly in either Glendale or Burbank. The company is selecting a sight for the trailer, which will be driven to a location and then placed on a foundation.

The "instant stores" as president Earl Muntz calls them, are the initial effort in starting a

(Continued on page 18)

Geffen to Bow Label; Acts to Share in Profit

By MIKE GROSS

NEW YORK — Dave Geffen, business manager for contemporary music acts and independent record producers, will be launching a label operation shortly. He has been offered a label deal by several major companies and, during the past few weeks, he's narrowed it down to two companies who are anxious

(Continued on page 8)

Stax's Education Plan for Poor

By JAMES D. KINGSLEY

MEMPHIS — Stax/Volt will launch a massive education program aimed at the underprivileged, Jim Stewart, the companies' president, revealed Sunday (May 18) during the complex's first national sales convention at the Holiday Inn, Rivermont. The event also marked the 10th anniversary of the companies.

SPOTLIGHT ON CANADA SEE CENTER SECTION

Stewart added, "I envision a trade school and day care centers for pre-school children whose parents cannot afford to send them to kindergarten or day care centers. . . . The trade school will be designed for those pupils who cannot afford to go on to college or other schools."

The record executive then announced the formation of the Stax Association for Everybody's Education (SAFEE). Funds donated would be tax deductible, Stewart said.

The structure of the trade school will include professional guidance teachers and, eventually, a board of directors. Its aim would be to furnish numerous job opportunities as well as to function as an educational facility, Stewart said. He added that the day care centers would begin operating this summer.

Stewart's announcement was made while Georgia State Rep-

(Continued on page 78)

Klein in New Beatles' Tie

LONDON — Allen Klein has been appointed business manager of the Beatles. Although no official announcement of the appointment has been made, it's understood that Klein has signed a contract to act as the Beatles' business manager for one year. It's also understood that he will receive 20 per cent of the income from Apple Corp., the Beatles' organization.

Ampex Bares $2 Mil Drive

By LEE ZHITO

ROME — Don Hall, Ampex Corp. vice-president (see Executive Turntable) and head of the Ampex Stereo Tapes Division, took the wraps off its precedential $2 million consumer advertising campaign during the Ampex-MGM tape distributor sales meeting here.

Hall told distributors that AST was investing this sum during its current fiscal year in a concentrated consumer push which will harness both mass print and broadcast media to drive home the CARtridge concept to the public at large.

(The fact that Ampex was launching a $2 million ad campaign was first revealed by Billboard in its April 12 issue.)

The ad campaign is being handled through AST's agency, Edward M. Hechtman, Inc., Chicago, and was planned by agency vice-president Ernie Sha-

(Continued on page 13)

AMDIE Draws Exhibitors' Acclaim; Business Heavy

By RON SCHLACHTER

LAS VEGAS—The American Music Dealers Industry Exhibit (AMDIE), subject of considerable controversy and skepticism in the musical instrument industry, became a reality here last week. Although attendance figures for the show's debut were unavailable at press time, it was apparent that pre-show predictions, as high as 16,000, fell short. Many of the 104 exhibitors, however, reported good to record breaking sales and some were vocal in criticizing firms that boycotted the event.

"AMDIE was a beautiful show," said Doyle Holloway, Ampeg Co., "but attendance and exhibitor support was disappointing.

"However, this show has a lot of potential. While we expected more dealers, we did get our share of business. There were a lot of last-minute cancellations

(Continued on page 71)

LP's Putting PD's in Spin

By CLAUDE HALL

NEW YORK — The programming of albums is giving Top 40 radio program and music directors a headache. Everyone realizes that something must be done to make programming of album cuts easier, but few people are doing anything about it. Yet, as WCFL music director Jim Stagg, Chicago, put it: "The problem isn't going to go away."

Several program directors, such as Bob Todd at WAKY, Louisville, have promised themselves that they are going to round up sonic albums and "listen to every cut to decide which ones to play. . . ."

Others, like WCAO music librarian Frances Jordan, Baltimore, feels that there's little rea-

(Continued on page 29)

The 5th Dimension's phanomanal successful single "Aquarius/Let tha Sunshine In" breaks into a sura shot smash album, "The Age of Aquarius" (SCS-92005). This chart buster presents the 5th Dimension at their greatest—it's the album tha world has been waiting forl Includes: "Workin' on a Groovy Thing," "Those Wara tha Days," "Sunshina of Your Lova," "Let It Be Me," "Aquarius/Let the Sunshine In" and more. This is tha album of albums for 1969!

(Advertisement)

The incomparable Dionna Warwick is currently headlining at the Copacabana in New York with rave reviews. Her latest Scepter LP, "Soulful," is Top 10 on the charts and heading for solid gold. Miss Warwick's currant single is from the just released motion pix, "Tha April Fools" (Scepter 12249). Pennad by Bacharach-David.

(Advertisement)

(Advertisement)

MARVIN GAYE MONTH

Tamla TS-293

Tamla TS-292

also available on 8 track Stereo tape cartridges

MOTOWN RECORD CORPORATION
"The Sound of Young America"

(NEW YORK CITY; MAY 2, 1969) Jim Brown introduces The Friends of Distinction to the press. Exciting new group promotes hit single, "Grazing in the Grass" #74-0107 from their first album, "Grazin'" LSP-4149.

"They create a brand new sound that just wasn't around before," say friends of The Friends like Tony Curtis, Chuck Connors, Patty Duke and Bill Russell. Make friends with The Friends yourself!

Available on RCA Stereo 8 Cartridge Tape

RCA

Avco Embassy Into Disks; Label Will Be Helmed by Hugo & Luigi

NEW YORK — Avco Embassy Pictures is the latest film company to move into the record business. The new label will be called Avco Embassy Records and will be headed by Hugo Peretti and Luigi Creatore, who have been known in the trade since their Mercury Records days (1953) as Hugo & Luigi.

Also part of Avco Embassy's expansion plans will be an enlarged music publishing operation, which Hugo & Luigi will operate, as well. The names for the firms, one of which will be an ASCAP affiliate and the other a BMI affiliate, have not yet been designated. The new publishing firms will not conflict with the three firms already operating under the Avco Embassy wing.

Hugo & Luigi have not yet firmed any deals for artists, producers or sales personnel, but they expect to have their first singles product in the market within two months and a major album project available in the fall. Independent distributors are being lined up to handle the new label in the U. S. and individual deals will be made for representation of the Avco Embassy line in countries overseas. It was pointed out that Avco Embassy Records will retain its own logo in overseas distribution.

The record label will be based at the Avco Embassy Pictures offices in New York and will also have branches at the film company's offices in Los Angeles and London.

According to Joseph E. Levine, president of Avco Embassy Pictures, Hugo & Luigi, who will be vice-presidents and chief operating officers of the new label, will have "artistic control" over the operation in the same manner as he gives his film producers.

Levine also pointed out that Avco Embassy Pictures has 53 films in the process of being made, and it's expected that Hugo & Luigi will be called upon to recruit the musical talent for the pictures, to tie in recordings with the film product and to assist in decisions concerning soundtrack albums.

In addition to their stint with Mercury, Hugo & Luigi have been affiliated with Roulette Records and with RCA. Recently they wrote the book, music and lyrics to the Broadway musical, "Maggie Flynn."

CAPITOL RECORDS PACTS a six-artist production deal with Perceptions Productions of New York. Signing the agreement last week are, from left, Tom Morgan, vice-president of Eastern operations for Capitol; Terry Phillips, president of Perceptions, and Roy Batchie, in charge of Eastern artist relations for Capitol. The deal calls for singles and albums by such groups as the Jon Bartell Thing and noted songwriter-guitarist-composer Maurice Irby Jr., who wrote the hit "Apples, Peaches, Pumpkin Pie." The Bartell Thing LP is being produced by writer-producer Jimmy Curtiss and Phillips and will be the first release.

Record, Tape Distrib Set By Calectron

SAN FRANCISCO — Music West has been formed by Calectron as a new records and tape distributorship, and after June 1 the two companies will be separate operations.

Merritt Kirk will be president of Music West; Bill Getz its chairman of the board. The new distributorship will pick up all the record and tape lines headed by RCA, formerly handled by Calectron.

With the split, Calectron will specialize in other forms of electric appliances, but not records and tapes.

Kirk joined Calectron in January of 1965 and has been manager of its record division. Getz joined in June of 1963 and has been the company's president. Approximately 50 persons will make the switch from Calectron to Music West once it swings into full operation.

Cosby and CSC Partnership Off

By BRUCE WEBER

LOS ANGELES — The on-again, off-again business partnership between Bill Cosby and the Campbell, Silver, Cosby Corp. (CSC) is off again—this time permanently.

Although he will remain a stockholder in CSC, his business relationship with the company in records, TV, films and personal appearances will be on a "venture-to-venture" basis.

Cosby and Roy Silver, who managed Cosby, have severed management relationships, partially because of a Security & Exchange Commission (SEC) ruling. CSC is acquiring publicly held Storescope TV, Inc. (over-the-counter), a Los Angeles producer of TV programs and commercials.

All Cosby would say on the split was: "I no longer have anything to do with them. That's it." However, he will continue to be involved financially in the corporation but will not be involved on a day-to-day business basis.

The comedian, who left Warner Bros.-Seven Arts Records to record for his own label Tetragrammaton, has a double-LP waiting release June 1. "But that's all," he said. "Future records for the label will be negotiated on an individual product basis—if at all," said Cosby.

His first and perhaps only LP on Tetru, "8:15 and 12:15," was produced by Silver and recorded live at Harrah's in Lake Tahoe. Cosby made it clear he would not return to Warner Bros.-Seven Arts Records as a recording artist.

Cosby and CSC will continue to participate in each other's enterprises under a new agreement, including Cosby's TV series, specials and two proposed animated shows. A five-picture contract with Warner Bros.-Seven Arts remains but attorneys are looking at the contracts. Deals already made (or signed, foreign licensees for recordings) will be honored.

"My entire relationship with them (CSC and all future contracts are subject to negotiation period," said Cosby. "I will not continue to record for Tetragrammaton, although that, too, is subject to negotiation."

Wewerka in N. Y. Scouting Material

NEW YORK — Hans Wewerka, German publisher based in Munich, is here looking for new material. He's scouting for songs and recordings for his firm, Hans Wewerka Musikverlage. He is represented in the U. S. by attorney Mike Gusick, of the new firm of Kaplan and Gusick.

Pocketdisc to Make Detroit Bow, Backed by Broad Drive

DETROIT—The introduction of Pocketdiscs in the key metropolitan market takes place on Friday (23) at 50 traffic locations. The high volume, multiple store locations include the K-Marts, Federal Department Stores, Eppy's Spartan, Crowleys, Grinnells, Yankee and Montgomery Ward.

The Detroit introduction follows the recent several-month test in the Seattle market, where the Americom Corp. gathered statistics and refined the self-service vending type of distribution to be used.

Fred Hyman, Pocketdisc chief, said that in view of the dramatic success of vending equipment in the Seattle test, the Detroit market will be serviced entirely in this manner. He added: "The dynamics of vending in the record business, and particularly in the singles market, benefit the retailer since he makes no investment in inventory nor in the dispenser, the merchandise is completely protected against pilferage, clerks spend no time consummating a sale, and customers do not have to wait in line to be served."

The Pocketdisc introduction will be backed by unusual radio advertising campaigns in the two leading pop outlets, WKNR and CKLW, and plans are being completed on teen-age parties and special public relations events. Arrangements have also been set for broad sampling to be conducted in the market place, including Pocketdisc samples which will be distributed by RCA Sales Corp. The latter samplers will promote the fact that RCA equipment is compatible with Pocketdisc. RCA is also donating eight Pocketdisc-compatible players for local Detroit disk jockey contests.

Similar promotions are being formulated for many phone manufacturers whose equipment is designed to play Pocketdiscs. Pocketdisc, of course, has simultaneous release agreements with many top labels; and the Detroit introduction will include a list of 40 titles from these labels.

Pocketdisc envisions national distribution in one year's time with market after market being opened up.

Dunhill Distribs See Blockbuster Display

LOS ANGELES — Dunhill used the theme "Dunhill Will Take You as Far as You Want to Go" to present its largest LP release in history at a distributors meeting at the Century Plaza, Friday-Saturday (16-17).

Domestic as well as foreign licensees attended the meeting, designed to show Dunhill's new autonomy in sales and marketing within the ABC family of labels.

New release product spotlighted was Steppenwolf, Colosseum, a new English group, (which will debut on the new Buluu label); the Happy Day Youth Choir, Thelma Houston, Cass Elliot, Smith, a new group; Three Dog Night, The Beach and Roll Revival and Steppenwolf.

Dunhill's vice-president, Jay Lasker, revealed the label will move to a new location in July. The executive said that during the first quarter of the year, the label's sales were up 35 per cent over 1968 because of product by Steppenwolf, the Grass Roots and Three Dog Night.

Lasker said the Buluu label would be geared toward a pop form of blues for teen-age and college audiences.

Creatronics Making Sound Equipment for Audio Mart

LOS ANGELES—Creatronics, an arm of newly formed Together Records, is developing electronic sound equipment for the professional audio market.

The sound company, which is building a three-studio, $500,000 recording complex in West Los Angeles for George A. Hormel II, has developed four products for the recording and broadcasting industries.

Keith Olsen, a partner with Gary Usher and Curt Boettcher in Together, financially underwritten by Trans-Continental Entertainment of the studio, the sound company has developed a 16-track tape machine utilizing a two-inch tape deck, a dual limiter, a line amplifier and a 15-place active graphic equalizer.

In its initial audio show, the Audio Engineering Society Convention, the company had orders for $45,000. It plans to exhibit at the upcoming New York show in October, where it plans to introduce three or four additional products.

The Keith Olsen-Jim Ritenhause-designed studio complex in West Los Angeles is being built to convert to 24-track.

Three studios will have individual voice-activated three natural echo chambers and several synthetic echo chambers. Other features at the studio will be a compliment of Dolby systems, an audio noise reduction mechanism, a dual limiter which expands the stereo dimension. The studio also will have a Moog synthesizer.

Lib./UA Hold 1st Int'l Get-Together of Co. Execs

LOS ANGELES — Liberty/UA holds its first intercompany international meeting in London, May 27-31. The gathering at the Liberty UA Records Ltd. offices will be attended by three executives from the parent company plus the heads of Liberty/UA firms in Germany, France, England and the over-all European director.

Liberty/UA recently held its first international licensee meeting following the MIDEM conference, and this gathering is the second of a world market nature.

The object of the international-type meeting, according to corporate vice-president Lee Mendell is to discuss directions, market operations, merchandising and marketing approaches and obtain first hand reports on the economy of the overseas nations.

Attending the meeting from the U. S. are Al Bennett, Sy Zucker and Mendell. Overseas executives are Siggi Loch, Germany; Eddie Adams, France; Martin Davis, England, and Noel Rogers, European director.

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Sire Europe-Hopping on Deals

NEW YORK—Sire Records' managing director, Seymour Stein, left Monday (12) for a three-week European trip which will include meetings with British Decca, the Sire representatives throughout the world; Ardmore/Beechwood Music, which represents Sire's affiliated music publishing companies, and CBS, which distributes Blue Horizon Records, owned jointly by Sire and Mike and Richard Vernon.

Stein also announced a stepped-up production campaign during 1969 for both the Sire and Blue Horizon labels.

Stein's first stop will be London, where he will help launch the new artist, Martha Velez, of the Broadway production of "Hair." Miss Velez' first album, "Friends and Angels," produced in England by Mike Vernon, has just been released and British Decca is planning an extensive promotion. They have also released a Velez single, the Bob Dylan composition, "I Takes a Lot to Laugh and a Train to Cry." Both album and single appear on the London label in the States as do all Sire releases.

While in England Stein will meet with record executives and artists' managers to broaden the Sire roster. Already on the label are the Deviants, the Purple Gang, Barclay James Harvest, the Bedrocks, the Cats, the Jackpots and Tomorrow. Not content to merely lease European product, Stein on his last trip to England in February 1969, made a deal with Underground Recording Enterprises (URE), headed by Peter Sherser and Ian Sippen, to produce artists exclusively for Sire and for British Decca to market this product worldwide. URE has already completed albums with Sam Apple Pie and Clark-Hutchinson. Stein will supervise product world-wide. URE has been by a new group, Ash Kan, featuring Bomb Wooton.

On the publishing end, Stein has been active in acquiring copyrights. Recently publishing firms, Dorafio (BMI) and Blen Disque (ASCAP), as well as Blue Horizon's publishing arm, Uncle Doris (ASCAP).

Stein will also hold meetings with Blue Horizon Records associates, including Mike and Richard Vernon, Sandy Robertson, formerly of Chappell and now head of publishing operations, and David Teare, formerly with Keith Prowse, now field representative handling promotion in record shops, ballrooms and clubs. This year has been Blue Horizon's best, led by the Fleetwood Mac's giant seller, "Albatross," and including such big disks as Peter Green Shack's "I'd Rather Go Blind." "Albatross" was also a hit on the Continent. The label's plans include establishing the Chicken Shack in the United States and Europe, and the launching of new artists, including Duster Bennett and Gordon Smith.

In Europe, Stein will meet the British Decca executives in France, Holland, Belgium, Sweden and Germany. In Italy, Stein hopes to conclude a distribution pact for Sire.

Sire, less than one year old, has 10 albums out. By the end of 1969 the label expects to have a catalog in excess of 30. Blue Horizon's British catalog has 14 packages, expects to increase this to 25 by the end of the year.

Neely in Europe On Licensing

NASHVILLE—King Records executive Hal Neely is negotiating licensing agreements concluded last week in Europe with DGG, as well as agreements between Leds Music, the publishing wing of King Records, and Peter Maurice in Europe.

Jim Watson, vice-president of Starday Records which owns the Cincinnati-based operation, said he expected both agreements would be renewed. Neely, general manager of the Starday-King operation, will also confer with British Decca and Lark Music regarding their representing the Starday label product and its affiliated publishing firms.

Sen. Yarborough Bill to Set Up Folklife Foundation

WASHINGTON—Sen. Ralph Yarborough (D.-Tex.) has introduced a timely bill to set up an American Folklife Foundation. Librarian of Congress Dr. L. Quincy Mumford is for the support of the idea—particularly as it will help the Library's monumental task of collecting and cataloging recordings of authentic folk songs.

Yarborough told fellow senators that "we have long had the preserving of America's folk traditions to the resourcefulness of private citizens, primarily: think of Carl Sandburg, of John and Allan Lomax, of Woody Guthrie, Leadbelly, Frank Dobie and Pete Seeger. We are deeply indebted to these and others for preserving our heritage to us—but we need to do much more to insure the preservation of our folk tradition."

(Observers also applaud the idea of a Folk Foundation for another reason: it may help protect the folk artists and the public from misguided censorship by the type of broadcast network executives who did their best to block Pete Seeger's singing of a ballad on a Smothers Brothers show.)

The Smithsonian Institute would be the agency in charge, under the Yarborough Foundation bill. There would be a board of trustees, and an advisory council with members knowledgeable in the field, and some who are expert in who sponsor programs and presentations "can develop and encourage a greater public awareness of American cultural diversity. . . ." The Foundation would make grants to colleges for the establishment of programs in American folk life and put up grants for projects and programs in State and local level.

Mumford, in endorsing the bill to subsidize and promote this "great natural resource," called attention to the Library's Archive of Folk Song, which was established in the Music Division in 1928 to meet a pressing need for the formation of a centralized collection of recordings of authentic (passed down orally) American folk songs. It has been expanded to include representative traditional music from all continents, as well as documentation of all genres of American folklore.

Mumford pointed out that an American Folklife Foundation comes at a most opportune time. The importance of ethnic culture studies can evolve from the "increasing number of colleges and universities offering programs in folklore and folklife. Examples of State-level folklore programs are the recent formation of the Ethnic Culture Survey of the Pennsylvania Historical and Museum Commission, and the Study Commission on Maryland Folklife. Mumford would serve as an ex-officio member of the Foundation.

CBS Int'l & Milestone Deal

NEW YORK — CBS International will manufacture and distribute Milestone Records outside the United States under a new contract just completed by Sol Rabinowitz, director of music publishing and popular a&r for CBS International, and Milestone president David Katz. The Milestone catalog includes such jazz artists as Nat Adderley, Lee Konitz, James Moody, and Bobby Timmons. It also contains reissues of 1920 jazz classics by such artists as Ma Rainey, Blind Lemon Jefferson and Jelly Roll Morton. General manager of Milestone is Orrin Keepnews, jazz producer. The licensing agreement includes most countries of the world.

Executive Turntable

Irv Biegel named vice-president and general manager of Bell Records. Biegel was made vice-president and director of sales in February 1968. **Allan Cohen** appointed vice-president in charge of financial affairs for the label. Cohen became vice-president of finance for Bell in June 1968. . . . **Clive Fox,** West Coast operations director, MGM-Verve, resigned to form an independent company, Shaggy Dog Productions. Fox, with MGM for six years, opened the West Coast office in 1965, operating it as a sales, promotion and artist development arm of the main New York office. Fox said he hoped to continue to develop properties with MGM. . . . **Wally Heider,** formerly product development manager with Liberty Stereo-Tapes, appointed director of tape operations for the newly formed Paramount Stereo Tape. . . . **Jack Nelson** joins Blue Thumb as national sales manager. He was formerly with Philco-Ford's Pocket Dise and has spent 10 years in the record business in both retail and distribution. . . . **William E. Johnson** resigned as marketing vice-president, CBS musical instruments. He joined the company in January 1967. . . . **Larry Delaney** has left Capitol Records in the Los Angeles where he was press information manager. . . . **Hy Sutnick,** formerly with Muntz Stereo-Pak, joins Kraco Products, Los Angeles, as national electronics sales manager. The company makes auto stereo units. . . . **Max Ellen** named vice-president of Spice Productions, New York. His first assignment will be the production of material by Electro Motive Force, rock group. . . . **Theodore Levine,** head of the branch of the Chemical Bank of New York, to serve as head financial adviser to Raftis Records' board of directors.

BIEGEL

FOX

PETERS

★

Harry W. Fass appointed director, graphic arts, CBS direct marketing services division, based in New York. Fass will be responsible for directing graphic arts activities for Columbia Record Club, Columbia Stereo Tape Club, Columbia Stereo Tape Cartridge Club, and other special-interest services in the division. . . . **Bill Robert** named national promotion director of Imperial Records. . . . **Rick Sidoti,** Liberty regional sales and promotion manager, to Forward Records as national promotion manager. . . . **Phyllis Rabb** resigns from the William Morris Agency after 17 years for an executive position with Raymond Katz Enterprises, a personal management organization. Miss Rabb moves from New York to Los Angeles. At William Morris she negotiated for **Angela Lansbury, Carol Channing, Alan Jay Lerner, David Merrick** and **Walter Mathieu,** among others.

★

Don V. Hall, Ampex Stereo Tapes division vice-president and general manager, was elected a vice-president of Ampex Corp. The newly appointed corporate vice-president joined Ampex five years ago as manager of marketing research in the equipment field. In August 1966, he was named general manager of AST. He was appointed vice-president in charge of AST in February 1968, when AST was elevated to division status within the Ampex structure. The announcement that he was selected to the corporate post was made during AST's distributor sales meeting in Rome.

HALL

★

Bud Hayden, formerly West Coast promotion executive with the **Tom Wilson** production operations, is joining Straight Records, the label headed by Herb Cohen and Frank Zappa in Los Angeles.

★

Lou Castella resigned as president, Wayside Records, Maynard, Mass. . . . **Allan Schwartz** named manager of program co-ordination for CBS Electronic Video Recording division, responsible for the viewing and evaluating program material for EVR cartridge format. Before joining CBS Schwartz free-lanced in film editing assignments for the TVA group. . . . **Robert V. Rominiecki** joins CBS EVR division as EVR demonstration engineer. He was previously with the armed forces in the U. S. and Europe as missionwave and TV technician. . . . **Howard White** named East Coast regional sales and promotion manager and **Howard Lane** named for the same position on the West Coast for Audio Fidelity Records. White joins Audio Fidelity from District Records, a division of Schwartz Brothers, Washington. Lane comes to the company from Capitol Records. . . . **Lanny Lee,** executive vice-president of music business at Go Publishing, has resigned. Before joining Go, Lee was director of Eastern promotion for Dot Records.

WHITE

LANE

★

William F. Grady appointed director, facilities development, Decca Records, evaluating the company's present engineering, recording, manufacturing the other facilities in the U.S. and throughout the world. Previously Grady was general manager,

(Continued on page 78)

SG-Col. Sews Up Publishing Rights Deal With Adamo

NEW YORK — Salvatore Adamo, European performer-composer, through his French music publishing company A.A. Music, has entered into an agreement with Screen Gems-Columbia Music, Inc. In the deal, Screen Gems-Columbia acquire all the future music publishing rights to Adamo's original works for the U.S. and English-speaking Canada.

Adamo, who is 24 years old, has been writing and recording his own songs for the past seven years. He is a top recording artist in Belgium, France, Italy and South America. He has sold over 18 million records, and many of the songs have been recorded by other European artists.

In addition to his popularity as a recording artist, Adamo has had a successful score as a concert artist. Adamo will soon begin his second film-acting assignment in a straight dramatic role in the upcoming "Dragster," to be produced in Paris. He also wrote the music for the film.

TONY BENNETT, left, joins the "Play It Again, Sam" sweepstakes with Woody Allen. Bennett recorded the song of that title for Columbia Records, and Allen wrote the play of the same name in which he's starring on Broadway. The tune, written by Hal Hackaday and Larry Grossman, is published by Sunbeam Music.

Many men could have made one of these albums.

CS 9823/18 10 0668*/HC 1165†

MS 7219/MQ 1067†

CS 9724/18 10 0570*/CQ 1073†

Only one man could have made all three.

Andre Kostelanetz.

He is the only musician versatile enough to do an album of opera (La Bohème) and an album of contemporary hits (Traces), and do them both exceptionally well.

The success of Kostelanetz and his Orchestra is due to just this fact—that he can captivate a massive audience with widely differing musical tastes. To every album he does, Kostelanetz brings his own unique sound—the Kostelanetz touch—rich, deep, easy to listen to. It's a sound that's sold over 50 million records. In that respect, the Kostelanetz touch has a lot in common with the Midas touch.

On Columbia Records®

*8-track stereo tape cartridge †4-track reel-to-reel tape

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Reshen Investment Advisor

NEW YORK — Business manager Neil Reshen continues to diversify and is now operating as investment advisor to record company executives as well as serving as personal business manager for record artists, publishers and labels, and in the field of film production.

Reshen handled all negotiations on the new Frank Zappa movie, "Uncle Meat."

Reshen also represents Bizarre and Straight, the Herb Cohen and Zappa labels; Bob Thiele's Flying Dutchman Productions; New Dawn Management and all of their acts such as the Deftones, Sam the Shum, and Dion; Herb Cohen's management firm with such acts as the Mothers of Invention, Tim Buckley, and Linda Ronstadt; and more than 15 publishing firms, including Third Story Music. He also represents Peter Max, one of the hottest poster artists around.

The need for a personal business manager has never been greater. Many record executives work 20 hours-a-day at their jobs; they don't have time to manage their private investments "So we now handle the investment counciling to such men as Bill Gallagher, Jack Wiedemann, and Tom White. And we're also involved in auditing for groups like the Serendipity Singers, the Velvet Underground and we're auditing the sales on 'Dr. Zhivago' soundtrack now. Every artist should audit record label accounts on a periodic basis because sometimes mistakes happen. When we audited the 'Freak Out' album by the Mothers of Invention, we discovered that the group actually had a million-dollar album and it's now being certified by the RIAA."

Reshen feels that the universal numbering system, now being developed by a selected group of record executives appointed at Billboard's recent International Music Industry Conference, would help solve some of the accounting problems that now exist.

Newest ventures on which Reshen has worked include the business manager of the NRBQ, a new group on Columbia Records, and the setting up of Alive Inc., a management firm of Joe Greenberg and Shep Gordon. Reshen is also the business manager of Alive Inc., a producer for Mercury, and Dick Lavsky's Music House commercials music firm.

NEW TEAMMATES: Andy Williams and his new producer, Jerry Fuller, right, discuss music during their recent LP taping. Arranger Al Capps is behind them.

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Capitol Acquires Bornwin In Pub. Expansion Move

LOS ANGELES — Having just bought Central Songs, Capitol has now acquired three-year-old Bornwin Music's 300 copyrights.

Bornwin's was formerly owned by Stan Catron, who was able to acquire record licenses on 60 of the titles during an intensive period of exploitation.

Bornwin's copyrights will be administered through Capitol's Beechwood offices here and in New York. Capitol has retained all the Central Songs staff, headed by Cliffie Stone here, Steve Stone as West Coast professional manager and Buddy Mize as Nashville office manager.

Capitol's Beechwood company has recently opened an office in New York at 1650 Broadway staffed by professional manager Eddie Lambert. Butch Parker is the Coast professional manager, Paul Kenner manager of standard repertoire and John File handling local office management.

Beechwood's catalog is presently being converted to computer storage with Central's soon to follow.

Jones' 2-Wk. Engagement At Copacabana a Sellout

NEW YORK—Tom Jones, Parrot label singer, is sold out for his two-week engagement at the Copacabana which begins Thursday (22). The sellout includes three-show nights on Fridays and Saturdays of both weekends during the run.

Two of Jones five current chart LP's, "Fever Zone" and "Help Yourself," have just been certified by the Record Industry Association of America as gold record winners. The other chart LP's, "Tom Jones Live," "The Green Green Grass of Home" and "Delilah" are nearing the $1 million sales mark.

Herb Goldfarb, London Records national sales and distribution manager, reported that a special radio release of a new album, "This Is Tom Jones," has achieved the biggest advance sale of any Jones album. A new single, "Love Me Tonight," is also being rush-shipped.

Meanwhile, the top-rated ABC-TV "Tom Jones Show," moves from its current Friday slot to Thursday commencing this week.

American Airlines' Youth Concert Held

NEW YORK — The fourth annual American Youth Performs concert, sponsored by American Airlines, was held Tuesday (13) at Carnegie Hall. Carmen Dragon directed the 110-piece symphony orchestra and Dr. Paul Vance, associate professor of music at the University of Maryland, led the 120-voice chorus. The concert was called "A Musical Night to Remember."

Greenberg on Trip

NEW YORK — Carl Greenberg, vice-president of Audio Fidelity Records, is visiting foreign distributors in Paris, London, Brussels, Frankfurt, Madrid and other cities the next six weeks.

Jones' Engagement

Immediately following the Copacabana date, Jones flies to Las Vegas to start a stand at the Flamingo Hotel, where he'll appear from June 2 to July 6.

Aspen to Be 2-Wk. Summer Contemporary Music Fest

NEW YORK—A contemporary music festival, to be held in Aspen, Colo., hopefully in late July, is planned by the Aspen Festival Civic Association, headquartering in Boulder, Colo. Guiding spirit of the association is Kit Thomas, who is working closely with an affiliated group known as the Kingdom of Endor (a reference to the benevolent witch in Biblical literature), whose chief officers are Moe Seigal and Allan Armstrong. The festival, to be titled "Aspen Summer," would bring together musicians, artists, craftsmen such as potters and leather workers—out of whom could expose their work and talents, and ideas in a changing world. Ray Murphy, a spokesman for the project, stated that music, inasmuch as it reflects sociological change, provides the proper background for showcasing constructive arts. He added: "In this changing, revolutionary world we feel that progress toward a better life can be achieved through constructive projects, such as the Aspen Festival, rather than through violence. . . ." The festival could, in its own way, be a renaissance of art and happiness, a reaffirmation of basic values, all tied together by music, the universal language."

In Boulder, the organizers of the festival have been working with civic authorities on problems of drug abuse and other matters of community interest. They also co-operate with the University of Colorado, where Allan Armstrong stages entertainment and cultural projects. The leaders also meet weekly with the Junior Chamber of Commerce of Boulder.

Financing of the festival remains to be worked out. A normal approach to the record manufacturers for assistance will soon be made, Murphy said. The organizers also hope for aid from foundations, and claim to have land and building facilities sufficient to stage the festival. Manufacturers of geodesic domes, which are practical and cheaply constructed, have promised to provide such facilities, Murphy said. Admission to the festival would be free so that all may see artists and artisans of all types working in harmony with each other and nature, rather than opposing nature, according to Murphy. He suggested that record companies could hold recording sessions at the festival, and through the production of albums help defray their financial support of the project. He added that there is one factor motivating record companies could be their sense of responsibility to a changing society.

At this stage, it is hoped that the festival would be a non-profit affair. It would include, in addition to the broadest range of contemporary music extant, such associated projects as a bazaar, a rodeo and a circus.

Among those involved in the initial planning are Terry Toole, who heads Intermediary Enterprises of Boulder, a group of young scientists and architects interested in fabricating the festival's physical facilities, and Sal Forlenza and Bob Venosa, who hope to produce a film based on the festival.

Columbia Records Branch Distribution is *Red Hot*

FOR WEEK ENDING MAY 24, 1969

Weeks on Chart	Last Week	THIS WEEK	ARTIST — Title — Label & Number
17	2	2	**BLOOD, SWEAT & TEARS** Columbia CS 9720 (S)
4	4	3	**BOB DYLAN** Nashville Skyline Columbia KCS 9824 (S)
14	5	5	**DONOVAN** Greatest Hits Epic BXN 26439 (S)
5	23	★	**SLY & THE FAMILY STONE** Stand Epic BN 26456 (S)
35	19	16	**SOUNDTRACK** Funny Girl Columbia BOS 3220 (S)
18	21	27	**WALTER CARLOS/ BENJAMIN FOLKMAN** Trans Electronic Music Productions, Inc., Presents Switched On Bach Columbia MS 7194 (S)
3	33	32	**JOHNNY WINTER** Columbia CS 9826 (S)
50	39	35	**JOHNNY CASH** At Folsom Prison Columbia CS 9639 (S)
2	163	★	**CHICAGO TRANSIT AUTHORITY** (2 LPs) Columbia GP 8 (S)
2	117	★	**ANDY WILLIAMS** Happy Heart Columbia CS 9844 (S)
8	51	53	**PAUL REVERE & THE RAIDERS** featuring Mark Lindsay Hard 'n' Heavy (With Marshmallow) Columbia CS 9753 (S)
7	63	70	**LEONARD COHEN** Songs From A Room Columbia CS 9767 (S)
39	60	71	**BIG BROTHER & THE HOLDING COMPANY** Cheap Thrills Columbia KCS 9700 (S)
16	75	75	**MIKE BLOOMFIELD & AL KOOPER** The Life Adventures of Columbia KGP 6 (S)
13	93	96	**MONGO SANTAMARIA** Soul Bag Columbia CS 9780 (S)
16	88	100	**TAMMY WYNETTE** Stand By Your Man Epic BN 26392 (S)
21	87	105	**BOBBY VINTON** I Love How You Love Me Epic BN 26437 (S)
11	106	106	**ZOMBIES** Time of the Season Data TES 4013 (S)
19	96	108	**SPIRIT** The Family That Plays Togather Ode Z12 44014 (S)
130	107	109	**SIMON & GARFUNKEL** Parsley, Sage, Rosemary & Thyme Columbia CL 2563 (M); CS 9363 (S)
13	118	117	**O. C. SMITH** For Once In My Life Columbia CS 9756 (S)
117	128	122	**SIMON & GARFUNKEL** Sound of Silence Columbia CL 2469 (M); CS 9269 (S)
11	—	123	**JEFF BECK** Truth Epic BN 26413 (S)
57	116	125	**SIMON & GARFUNKEL** Bookends Columbia KCS 9529 (S)
12	104	127	**RAY CONNIFF & THE SINGERS** I Love How You Love Me Columbia CS 9777 (S)
28	132	132	**BLOOD, SWEAT & TEARS** Child Is Father to the Man Columbia CS 9619 (S)
5	129	135	**TIM HARDEN** Suite for Susan Moore and Damion, We Are One, One, All in One Columbia CS 9787 (S)
15	105	136	**JOHNNY CASH** The Holy Land Columbia KCS 9766 (S)
63	139	137	**SOUNDTRACK** The Graduate Columbia OS 3180 (S)
7	148	139	**ROBERT GOULET** Both Sides Now Columbia CS 9763 (S)
1	—	★	**ILLINOIS SPEED PRESS** Columbia CS 9792 (S)
2	180	★	**JOHN DAVIDSON** Columbia CS 9795 (S)
1	—	★	**TAJ MAHAL** Nach'l Blues Columbia CS 9698 (S)
1	—	★	**AORTA** Columbia CS 9785 (S)
2	199	★	**ORIGINAL CAST** 1776 Columbia BOS 3310 (S)
8	153	177	**ORIGINAL CAST** Dear World Columbia BOS 3260 (S)
3	196	190	**TONY BENNETT** Greatest Hits, Vol. 4 Columbia CS 9814 (S)
4	185	191	**SOUNDTRACK** Lion in Winter Columbia OS 3250 (S)
3	193	194	**PETER NERO** I've Gotta Be Me Columbia CS 9800 (S)
1	—	195	**TAMMY WYNETTE** Inspiration Epic BN 26423 (S)
1	—	196	**BUCKINGHAMS** Greatest Hits Columbia CS 9812 (S)

9 COLUMBIA MARCAS REG. PRINTED IN U.S.A.

U.S. Polydor's 1st Pop Single

NEW YORK—U. S. Polydor is releasing its first pop single this weekend, the disk, "It's Alright, But I Admit It Could Be Better," by the Golden Earrings, was cut in New York, making the Dutch rock quartet the first group from Europe to record for Polydor in the U. S. for the American market.

Golden Earrings, who did a recent weekend stint at Steve Paul's Scene here, play Ungano's from Tuesday (20) through Sunday (25). The unit performs in English.

Air Force Group LP for Stations

WASHINGTON — A contemporary album by the Falconaires, a section of the U. S. Air Force Academy Band, is being distributed to major market radio stations by the Air Force Academy for public service use.

The album contains such songs as "Hey Jude," "Little Green Apples," "Mrs. Robinson," and "With a Little Help From My Friends." Produced by the Academy, the album contains liner notes by Mark Lindsey of Paul Revere and the Raiders. The LP is not available commercially.

CLUB REVIEW

For Diana & Supremes, It's Swinging at Its Supreme

NEW YORK—"TCB" (Taking Care of Business) sang Diana Ross and the Supremes at their opener at the Empire Room,

LA DOLCE VITA —TAPE STYLE

ROME—The universal lure of a stereo tape CARtridge system was underscored in the following classified ad which appeared in the Sunday (4) Daily American:

YOUNG LADY wanted to share large beautiful garden/small apartment housing: landscape paintings of Spanish scenes; latest stereotape cartridge system, music, Italian language study tapes etc.; mature American sculptor. Rent free in exchange for keeping apartment tidy. Telephone 3UR1301, 8 to 10 a.m., Rome

LIGHTHOUSE TO GIVE FREE CONCERT; RCA TO RECORD

NEW YORK—RCA Records' Lighthouse, a 13-member exploratory rock group from Toronto, will give a free 2½-hour concert at Carnegie Hall Sunday (25), which will be recorded by RCA.

The concert will include an improvisational jam session, classical and jazz solos, and a Beatles medley. RCA has placed ads with coupons for tickets in the East Village Other, the Village Voice, and The New York Times.

RCA plans a large-scale underground and teen magazine advertising campaign for the album. Ad mats in several sizes and minnies of the album cover are being supplied for distribution. Point-of-sale material will include a counter display and poster, and a promotion/publicity press kit.

The Lighthouse also will play Philadelphia's Electric Factory, June 6 and 7; Toronto Pop Festival, June 21 and 22; the Newport Jazz Festival; and the Atlantic City Festival, Aug. 1 and 2.

CLUB REVIEW

Fifth Dimension Soar Up, Up And Away as Cabaret Artists

NEW YORK — It was something in the nature of a triumphant return to New York cabaret field for the Fifth Dimension on Tuesday (13) at the Royal Box, Hotel Americana. For a start the timing was impeccable — the Soul City group has "Aquarius Let the Sun Shine In" right at the top of the charts. Gold disks, handed out during the performance, added to general festivities. Including an appearance on stage by the writers of the song, James Rado and Gerome Ragni.

Meanwhile, the quintet came on as a group as before — the same mixture of strong singing based on some educated vocal arrangements and aided to some impressive mini choreography and mime. As an audio visual group would be more right show, the Dimcnsions are hard to top.

Program included the familiars, "Up, Up and Away," "MacArthur Park," a two-song tribute to Laura Nyro's writing talent, "Stoned Soul Picnic" and "Sweet Blindness." Omitted this time around: "Ode to Billie Joe," which was the usual show stopper. This time, of course, it was "Aquarius."

IAN DOVE

Waldorf - Astoria Hotel, on Wednesday (14). And they proceeded to do just this.

By now the Motown group's act must be familiar—a judicious balance between the singles product ("Stop in the Name of Love," "Love Child," even "Baby Love" is still there) and the material with broader appeal perhaps, especially to the late night supper club crowd. ("Lady Is a Tramp," "Somewhere" which included a moving tribute to Martin Luther King and was used as a closer.)

There was also Diana Ross vamping at ringside with an amused Berry Gordy Jr. with "Big Spender," and some really solid applause for Mary Wilson in her solo role, "Can't Take My Eyes Off You."

In short, ideal fodder for the audience and impeccably, glamorously done, with the Supremes even showing a little more venom and aggression in their singing than usual. IVAN DOVE

Invictus Enters Tie With Capitol

LOS ANGELES - Newly formed Invictus Records will use Capitol for pressing, distribution and marketing in the U. S., Canada and Mexico of all disks and tapes.

The label is owned by Eddie Holland, a former Motown writer, who has now gotten into record production. He formerly teamed with Lamont Dozier and Brian Holland as songwriters in Detroit.

Mrs. J. Hausfater Is Dead at Age 29

ST. LOUIS — Mrs. Judith Hausfater, wife of Norman Hausfater, vice-president of Robert Distributing here, died here Wednesday (14) after a long illness. Mrs. Hausfater was 29.

Norman is the son of Bob Hausfater, founder of the firm.

SEN. JACOB K. JAVITS of New York, right, receives the first annual Record Industry Association of America Cultural Award from John K. Maitland, RIAA president, at a dinner in the International Ballroom of the Washington-Hilton Hotel.

Geffen to Bow Label —Acts to Share in $

• *Continued from page 1*

to buck a Geffen-operated label.

Although he's not yet ready to commit himself to either one of the two remaining companies that are in the running, Geffen has outlined the style in which his label will function. The new label, said Geffen, won't involve any of the artists he's already handling and assigned to other record companies. Also, the new label will be a co-operative venture in that all the artists on the roster will participate in company's profits. As soon as Geffen concludes his label deal, he'll be on the lookout for artists, to start building a roster for his own company.

Meantime, Geffen is continually hopping between New York and Los Angeles, handling the affairs of such artists as Laura Nyro, Johnny Winter, Bones Howe, Terry Melcher, the Pacific Gas & Electric Company, Roy Halee, and Crosby, Stills & Nash. He was instrumental in setting the recording deals for Miss Nyro, Johnny Winter and the Pacific Gas & Electric

CLUB REVIEW

Lettermen Get Straight A's With a Classy Performance

NEW YORK — Marking their New York club debut, at the Plaza Hotel's Persian Room Wednesday (15), the Lettermen proved themselves a highly polished, well-groomed act with a vocal blend that is hard to beat. Capitol's million-selling album trio took over at the start with "Up, Up and Away" and held up strongly throughout the hour-long session.

Leaning heavily on ballads, they created a warm, romantic mood with their delivery of "This Guy's in Love With You," as well as with "Softly as I Leave You," and "The Way You Look Tonight." Their hit, "Goin' Out of My Head," was a highlight. In solo turns, Tony Butala delighted the enthusiastic crowd with "A Taste of Honey," as did Gary Pike with "Portrait of My Love," and Doug Kiernan with "Impossible Dream." Kiernan filled in for ailing Jim Pike. They were simply supported by arranger-conductor Wilson Brown, although opening night found Miss relying not heavily on audience participation for song requests which led to an over emphasis on solo bits.

DON OVENS

Jamal Plans All-Trade Expansion

NEW YORK—Ahmad Jamal Productions Corp. will expand its operations into all facets of the music business. The company will be involved in a broadening program of music publishing, record production and the development of new talent. Executive offices have been opened at 119 West 57th Street to handle the new activity.

In addition, Jamal has formed three record labels, A.J.P. Records, Cross Records and Jamal Records. Negotiations are under way for the distribution of the product of these labels by other record and tape companies.

The recordings by Jamal, as an artist, have been released by ABC Records and have been produced by Ahmad Jamal Productions Corp.

Within the next few weeks, executive personnel will be assigned to the company as well as associate producers, writers and talent.

Shorter 'Tomorrow' By Bee Gees Out

NEW YORK — A special shortened version of the new Bee Gees single "Tomorrow Tomorrow" has been released by Atco Records. Deejays will be serviced with the shortened version to aid tight programming, while the flip side of the record will feature the original 4:02 minute version of the song.

Company, and he was involved in the deal between Crosby, Stills & Nash and Atlantic Records. Recently he set up a production deal for Bones Howe with A&M Records and with Terry Melcher and RCA Records. He's also managing the music publishing operations of Laura Nyro and Stephen Stills.

Geffen, who is considered by such record company presidents as Clive J. Davis of Columbia and Ahmet Ertegun of Atlantic, as one of the top business managers of his kind in the field today, started his own firm a little less than a year ago after serving a five-year hitch with William Morris and one year with Ashley Famous.

Clive Davis said, "In the contemporary music scene creative and sensitive management is rare and yet it is absolutely necessary for the full development of an artist. Dave Geffen provides this creativity and sensitivity and when this is combined with his keen business acumen he becomes unique in his accomplishments. Like the artists he represents, I value his friendship deeply."

Merc. Execs, Philips Talks

CHICAGO — Five Mercury Record Corp. executives are in Holland for week-long meetings with the European affiliates of Philips Phonographic Industries.

Irwin Steinberg, Mercury executive vice-president; John Sippel, Mercury Records product manager; Lou Simon, Philips Records product manager; Joe Bott, classical director; and Ron Oberman, publicity director, were scheduled Monday (12) to visit Philips' home office in Baarn. The group will then be joined by Lou Reizner, Mercury foreign office director, for meetings Tuesday and Wednesday with affiliates at the Phonogram office in Amsterdam and for meetings Thursday and Friday at the Philips Records Ltd. office in London.

Their discussions are expected to focus on new recording artists available to the U. S. Mercury operation and to the Philips European affiliates.

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Billboard Insider's Report

WASHINGTON — The Securities and Exchange Commission's April official summary of "insider" transactions reports trading by officers and directors and other holders of stock in the following companies of direct or related interest to Billboard subscribers. (Unless otherwise noted, transactions are in common stock, and exchange stocks are reported first, followed by over-the-counter):

Ampex Corp.—E. E. Prince exercised option to buy 1,950 shares, giving him 2,150. William E. Roberts, filing amended report, exercised option to buy 4,500 shares, giving him 17,182 held personally, 5,350 by his wife, and 7,268 as trusts.

Avnet Inc.—Irwin Luhalin sold 2,000 shares, leaving him 7,881.

• Myron C. Newburger exercised option to buy 6,457 shares, giving him 10,963 held personally, 5,266 by his wife and child. Morton D. Weiner sold 10,500 shares, leaving him 849 shares. 300 shares were sold by wife. 465 sold for child, closing out wife and child holdings.

Capitol Industries—Lloyd W. Dunn sold 11,000 shares, leaving 10,635.

Chicago Musical Instrument Co.—ECL Industries reports buy of 10,200 shares, giving them 404,200, and $350,000 in convertible debentures, giving them a total of $850,000 in the debentures.

Commonwealth United—B.F. Breslauer exercised option to buy 3,000 shares, giving him 12,500.

Gulf & Western—Philip J. Levin bought 22,500 shares, giving him 279,949, and Mrs. Levin bought 22,500 giving her 280,052. Levin also bought $30,000 in 5¼ percent convertible debentures, establishing personal holdings, $30,000 in the debentures for his wife, and $20,000 for his son. Levin also bought 35,000 warrants held personally, and 25,000 for his wife.

Metromedia—R. L. Geismar exercised option to buy 6,672 shares, giving him 19,728.

MGM—B. Melniker bought 10,000 shares, giving him 21,213. Richard L. Schall reports holdings of 5,000 shares.

3M—Raymond H. Herzog exercised option to buy 6,000 shares, giving him 13,916. Robert H. Tucker bought 6,000 shares, giving him 26,016.

Pickwick International—Ira Moss sold 1,000 shares, leaving him 17,938.

Tenna Corp.—Charles B. Calihan exercised option to buy 3,000 shares, giving him holdings in this amount. James H. Tolar exercised option to buy 3,000 shares, giving him 3,800 shares.

Transcontinental Investing—Robert K. Lifton sold 1,700 shares, leaving 386,928 shares held personally, 1,536 by wife as custodian.

20th Century Fox—W. T. Gossett bought 1,000 shares, establishing holdings in this amount. Harry J. McIntyre also bought 1,000 shares, establishing holdings in this amount.

Warner Bros.-Seven Arts—Kinney National Service reports holdings of 355,994 shares, and 45,110 warrants for common stock.

Zenith Radio Corp.—Jesse E. Brown exercised option to buy 3,000 shares, giving him 22,400. Jack M. Ferren exercised option to buy 2,400 shares, giving him 8,424.

The following transactions were made by officers and directors of stocks traded over the counter:

ITCC—Dextra Corp. sold 6,000 shares, leaving 372,963.

Lear Jet—William P. Lear Sr., reports private sale of 5,000 shares, but omitted to report month-end holdings, which will bring letter of inquiry from SEC.

Lin Broadcasting — David Steine, trading as J. C. Bradford & Co., sold 5,600 shares, leaving total of 7,900. T. I. Unterberg reports buy of 17,445 shares and sale of 17,575 as partnership trading account, leaving nothing in this account, and bought 2,500 shares as partnership, this being total month-end holdings as partnership. Peter J. Solomon sold $4,100 in 6 percent convertible debentures, leaving none.

Merco Enterprises — The following exercised option to buy Class A shares: Irving Arlen, 1,800 shares, giving him 1,957; Spiros J. Culuris, 1,800 shares, giving him 1,967, and Sol Gleit 1,800 shares, giving him 1,957.

Newell—Vinton D. Carver sold 3,200 shares of Class A common, leaving 11,968 shares of Class A Common.

TIC Earnings Soar 80% in '68; Rack Up 100 Mil. Gross

NEW YORK — Transcontinental Investing Corp.'s earnings for 1968 increased by approximately 80 per cent, while gross income reached the $100 million mark for the first time in the history of the company.

Gross income for the year ended Dec. 31 was $100,100,000 compared with $86,500,000 reported for 1967. Net income for 1968 was $6,260,000 or 83 cents per share, including extraordinary income of $250,000 or 3 cents per share compared with $3,513,000 or 47 cents per share in 1967, including extraordinary income of $150,000 or 3 cents per share.

The average outstanding number of shares increased from 6,521,000 in 1967 to 7,475,000 in 1968 due primarily to the conversion of almost all of the company's .1981 outstanding debentures and much of its preferred stock.

MCA Revenues Hit $66.6 Mil. in Qtr.

LOS ANGELES — MCA achieved revenues of $66,631,000 for the first quarter of 1969, reports president Lew R. Wasserman. This brought a consolidated net income of $4,533,000 and compares with $4,341,000 earned in a similar period a year ago.

Goody's Dividend Of 10 Cents a Share

NEW YORK — Sam Goody, Inc., record dealer and operator of a chain of home entertainment centers, has declared a dividend of 10 cents per share payable June 27 to stockholders of record of June 6.

Cullen Coast Office

LOS ANGELES — Kaplan Cullen Associates, Ltd. plans a West Coast office here for their record production, music publishing and talent consultation complex.

New Stock to Vista Holders

NEW YORK — Vista Industries Corp. has declared a special stock distribution amounting to 272,000 shares of the company's Universal Abbey Corp. Vista shareholders will get one-tenth share of Universal Abbey for each share of Vista. The dividend is payable June 30 to Vista holders of record June 10.

Last month, Universal Abbey purchased for shares of its common stock substantially all of the assets of Abbey Record Manufacturing Co., a division of Datronics, Inc. Abbey, through its wholly owned subsidiary, Abbey Record Corp., operates a record-pressing facility in Kearney, N. J., and owns the Connoisseur label as well as various rights to records, tapes and other musical masters.

Scepter in Prod. Deal With LRB

NEW YORK — Scepter Records has signed a production agreement with the Levine-Resnick-Berkman music complex. "Jamaica," by Bohanna, will be the first single under the new arrangement. Negotiations were conducted by Steve Tyrell, Scepter's national promotion director, and Artie Resnick, Joey Levine and Harold Berkman.

New Product for Blue Thumb Acts

LOS ANGELES — Blue Thumb is obtaining product for additional acts including Love and Albert Collins. Love, formerly recorded by Elektra, is being prepared for its initial Blue Thumb LP.

Blues guitarist Albert Collins' first Blue Thumb LP is a purchased master which will be titled "Truckin'" reports general manager Don Graham. A second LP by the British blues band, Aynsley Dunbar Retaliation, "Dr. Dunbar's Prescription," will be released shortly.

Belmonts Signed to W-7 Writing Pact

NEW YORK — Fred Milano and Angelo D'Also, who perform as the Belmonts, have been signed to an exclusive writing contract by George Lee, vice-president and general manager of Warner Bros.-Seven Arts music.

Among their credits are "Tell Me Why," "I Need Someone," "Come on, Little Angel" and "Don't Get Around Much Anymore."

FINLEY'S NAL BUY COMPLETED

NEW YORK—Larry Finley's buy-out of the 55 per cent interest in his North American Leisure Corp. held by Omega Equities Corp. was concluded last week, thus giving Finley 100 per cent ownership of the firm he founded last summer.

Earlier this month, Finley and officers of Omega had agreed to terms of the stock transfer as first reported by Billboard (May 10). It is anticipated that NAL's next step will be a proposed public offering. Finley said his firm is now blueprinting expanded moves in the record and tape fields, and other areas of the leisure time market.

Market Quotations

As of Closing Thursday, May 15, 1969

NAME	1969 High	1969 Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	21⅜	15	346	19¾	19¼	19½	− ⅛
American Broadcasting	76½	56⅛	447	73½	71¼	73⅜	+1⅞
Ampex	44¾	32½	1547	43⅝	41½	43¼	− ⅜
Automatic Radio	41¾	20⅛	831	41⅝	37	38	−2⅞
Automatic Retailer Assoc.	117¼	100½	162	108	106	106½	−1½
Avnet	36½	17⅞	2006	19½	17⅞	19⅜	+ ¼
Capitol Ind.	52	29	156	50½	49⅛	50	+ ½
CBS	58¾	44⅝	1209	58¾	54⅛	58¾	+4¼
Chic. Musical Inst.	33⅜	24⅜	59	26⅜	25⅛	25½	+ ⅜
Columbia Pic.	42	29¾	517	36⅞	35½	35¾	Unchg.
Commonwealth—United	24¾	12⅝	5045	14⅛	12⅜	14⅛	+ ⅞
North Amer. Phillips	45¼	35¼	357	43½	41¼	42½	− ½
Disney, Walt	86¾	69⅞	245	82⅜	79½	80	−2⅜
EMI	8⅞	6¾	1799	7¾	7⅛	7¾	+ ⅜
General Electric	98¼	85⅛	1578	98¼	95¼	96½	+ ⅞
Gulf & Western	50¼	28¼	1882	32½	31	31⅛	− ⅜
Handleman	48¾	36⅞	433	45⅜	43	43⅜	−2⅛
Harvey Radio	25¼	19	88	22⅞	20¼	21⅛	−1⅞
Kinney Services	39½	28¼	1136	35¾	33⅞	34	−1⅜
Macke Co.	29½	17¼	39	20⅝	20	20	− ⅜
MCA	44½	34	436	39¼	35	38⅜	+1⅜
Metromedia	53¾	35½	355	38⅝	35½	37⅛	−1⅛
MGM	44½	32	454	38	34¼	35¾	+ ¾
3M	112¼	94	874	112¼	108	110½	+2½
Motorola	133½	102¾	280	127½	123¼	125¼	− ¾
Pickwick Int.	65	40	222	62¾	60	62	− ¼
RCA	48⅛	41¼	2035	47⅞	46¾	47¼	Unchg.
Servmat	49½	36¼	242	40	36½	36¾	−2¼
Tenna Corp.	62⅞	46	235	62⅞	59	59¼	− ¾
Trans Amer.	38¾	32	1262	37⅞	36½	36⅞	− ⅛
Transcontinental Invest.	27¾	20½	1435	25½	24	24⅝	− ½
Triangle	37⅜	30	65	32½	30	32	+1⅜
20th Century-Fox	41¾	31½	2519	35¼	32¾	34⅝	+1¼
Vendo	32⅜	21½	861	23¾	21½	22½	− ¾
Viewlex	35½	24⅛	1115	35½	31⅜	32⅛	+ ⅞
Warner Bros.-7 Arts	64½	39⅜	838	56¾	54½	55½	+ ½
Wurlitzer	23½	19⅜	31	19¾	19⅜	19⅜	− ½
Zenith	58	48½	993	52⅞	49½	49¾	−3

As of Closing Thursday, May 15, 1969

OVER THE COUNTER*	Week's High	Week's Low	Week's Close
Creative Management	15½	13	13½
Data Packaging Corp.	47½	43½	47½
Fidelitone	5½	4	4
GRT Corp.	29	26¼	26½
ITCC	16	15¼	15½
Jubilee Ind.	33	32	32½
Lear Jet	35½	33½	33½
Lin Broadcasting	16	15	15½
Merco Ent.	22	21	22
Mills Music	34	33½	33½
Music Makers, Inc.	14¾	12¾	14¾
Newell	29	26¾	26¾
NMC	18¼	15¾	15¾
Omega Equity	3½	2⅜	2⅜
Sam Goody, Inc.	15½	14½	14½
Telepro Ind.	2¾	2¼	2¼
Trans Natl. Communications	10¼	7⅜	8¾

*Over-the-counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation.

The above quotations compiled for Billboard by Merrill Lynch, Pierce, Fenner & Smith, Inc., member of the New York Stock Exchange and all principal stock exchanges.

Barnum Into Political Arena

LOS ANGELES—Composer-conductor-arranger H. B. Barnum is independently producing a series of political campaign singles for candidates running for State and national office.

Initial single in the series is a rhythm and blues-flavored campaign tune for Los Angeles mayoralty candidate Tom Bradley. Barnum also will do a single for Cleveland Mayor Carl Stokes, among others.

The Bradley single features an r&b tune, "Los Angeles Needs a Man," by Gene Diamond, a singer on Barnum's Mothers Records. The song was written by Howlett Smith for Barnum's Snarf Music (BMI).

The flip side is a Bradley speech, with background music by Barnum, who also plays piano.

The single is receiving airplay, either as a paid political announcement or as a single r&b release, said Barnum.

The record has received airplay on KGFJ, an r&B-oriented station; KGIL, an easy listening outlet; KBCA and KDAY.

Barnum's initial effort in writing campaign songs was in 1956, when California Gov. Goodwin Knight was running for the U. S. Senate. Barnum revised the lyrics to "Goody, Goody," as Knight's campaign song, but it was never used.

NARAS Elections

LOS ANGELES—Forty-two candidates are running to fill 21 vacancies on the board of governors of the local NARAS chapter. Ballot voting deadline is Wednesday (21) with electees seated in June.

THE RASCALS

SEE

STEREO
ATLANTIC
#2634

Photo credit: GEORGE RODRIGUEZ

SEE

ATLANTIC
STEREO #2634

Things ain't like they used ta be
love's the only thing I see
wings of life are taking flight
from the darkness to the light
I used to try and fly away upon the flood of dreams
tasting all the good and bad from an the serpent's tree
little ones remind us of a place we used ta be
echoes of the ever land discover who you really am.
Rivers rushing ta the sea
love is flowing endlessly
drops of rain are never lost
Soul and spirit ta the source.
Saw you in a fairy tale or was it just a dream
white and yellow jasmine trees, time a mere machine
flashes of a New Year light up a stellar sky
love is really everywhere, to see it is to fly
Things ain't like they used ta be
if you want to you can see
words of love an chestnut trees
written by sweet memories
While we are riding on the avenues of time
the bird of life drinks from the cups of wine
waits until we're ready for the Prince's gift of love
Secret mirror photographs shining in your eyes
I'm married to the universe my brother is the sky
stars can see to make a wish and hearts with wings can fly
come with me and see my love so we can never die

Written by: Felix Cavaliere
Published by: Slacsar ASCAP
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COMING MAY 31st ISSUE

MAKE TAPE YOUR SUMMER THING

In the May 31st issue, BILLBOARD launches the first industry-wide promotion to make Summer a Tape Thing for everyone—manufacturers, dealers, consumers!

SUMMER IS A TAPE THING is more than an exceptional issue for your advertising message. It's the perfect vehicle for tape and tape product merchandising—The way to move tape off the shelves!

Peter Max, whose designs have revolutionized the American poster industry, has created a full-color cosmic 24" x 36" art presentation based on the theme, SUMMER IS A TAPE THING.

This outstanding Max original is part of a merchandising kit that includes logo strips and ad mats, the entire package is available to Billboard readers for only $1 per kit. Extra posters for your dealers are also available at volume prices.

Make TAPE your SUMMER THING—and join in this industry-wide promotion. For the "SUMMER IS A TAPE THING" kit, and extra Peter Max posters, just fill out the order form on this page.

Ron Carpenter, Billboard Publications
165 West 46th St., N.Y., N.Y. 10036
Yes! SUMMER IS MY TAPE THING!

Enclosed is a ( ) check ( ) money order in the amount of
$_____ for the following:
$_____ for _____ kits at $1.00 per kit
$_____ for _____ extra Peter Max posters at 60¢ each

Name_____
Firm_____ Address_____
City_____ State_____ Zip_____

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Los Angeles, Calif. 90069
213; 273-1555

1905 Broadway
Nashville, Tenn. 37203
615; 244 1836

7 Carnaby St.
London W.1.
437 8090

Tape CARtridge

ATD TO OFFER JOBS IN AIDING PLAN ON BLACKS

LOS ANGELES—American Tape Duplicators will participate in the federally funded Economic Resources Corp. program to develop industry in the black community of south central Los Angeles.

The six-year-old tape firm will establish an office in a planned Watts-Willowbrook industrial park, to interview and hire people for sales and engineering jobs, revealed ATD's Vice-President Warren Gray.

Gray's partner in the duplicating company, Dick Allen, is board chairman of the recently formed Economic Resources Corp. Allen was responsible for going to Washington and obtaining the $5 million grant from the government to establish a 45-acre industrial park in the Watts ghetto area.

Gray says persons interviewed in the Watts area will be trained in the company's two-factory complex on Jefferson Boulevard. "We will have jobs for these people," Gray says. "Hopefully we can get 10 of 15 people off the streets and working in a productive role in our industry."

Gray's goal is not to necessarily find all black persons through the ERC program. American Tape Duplicators is a fully integrated company, employing a staff which Gray calls a "bouquet of flowers."

Gray estimates ATD will get involved in interviewing people within the next six months.

ERC hopes to interest local businessmen plus major U. S. manufacturers in opening plants in the projected industrial park. Lockheed Aircraft Corp. has already announced plants to build a $2 million plant and hire hardcore unemployables.

Monarch's Drive on Concertone

LOS ANGELES—Monarch Electronics International, manufacturer and importer of home entertainment equipment, is going to expand and exploit its Concertone line of 4-track, cassette and reel-to-reel playcassette and reel-to-reel players.

Initial move in that direction came when Monarch acquired Kalof Electronics' three-model, 4-track cartridge player line from James Kelso and Ed Benchik, who purchased the line from Kalof Aluminum (Billboard, April 24, 1968).

The Kalof line, which consists of an under-the-dash unit listing at $89.95, an auto 4 and 8-track compatible at $79.95, and a 8-track with dock, will be manufactured at Cal-Best Electronics, a Monarch - owned company. The units will be inserted in Concertone's 20-model line.

Promotion

The emphasis on the Concertone brand will include expanded marketing and merchandising, heavy consumer and trade promotions and a revitalized distribution set - up, said Jack Cummings, Monarch's new marketing vice-president. Concertone will, on a one-stop line, he said, manufacturer to dealer.

All Concertone units will be released on a new Starline line, including five units to be introduced at the June Consumer Electronics Show at New York.

The line includes seven cassette units, ranging from a $69.95 (model 220) unit to a $199.95 (216S) model; five reel-to-reel players, ranging from $79.95 to $299, and five 8-track units, ranging from a portable (CP8) at $39.95 to a $279 (CR8000) deluxe complete home unit (SAT 1010X) lists at $299.95.

New products in the June show will be a mini cassette at $89.95, a portable 8-track at $39.95, a cassette player/recorder with AM/FM radio, a cassette home unit at $199.95 and a reel-to-reel unit (4000) at $299.95.

No additional units will be added to Monarch's three-model cassette line, manufactured in Japan and marketed in the U. S. by 4,600 dealers, said Cummings. "Our complete marketing and merchandising emphasis will be on the unit establishing the Concertone line," he said.

Concertone also will introduce a blank cartridge line (30, 60, 90 and 120) in June, with plans to acquire a cartridge manufacturing facility and a duplicating plant for custom work.

The two facilities will come under the Monarch International banner and operate from Cal-Best Electronics, which has a 40,000-square-foot manufacturing plant.

Monarch purchased Concertone in April 1968, and Cal-Best electronics in June.

Ampex Bowing $2 Mil Drive

• *Continued from page 1*

piro with AST advertising and promotion manager, Jim Johnson.

A special slide presentation was used by Hall in telling the AST story to the distributors and in unfolding details of the ad drive. It was greeted with enthusiasm by the distributors, many of whom have felt that more help was needed from manufacturers in getting the tape story across to the man in the street.

As outlined during the presentation here, it is evident that the ad campaign is pinpointed at specific facets of the total tape market. To reach the sophisticated market, AST has scheduled seven full color page inserts in Playboy magazine for the remainder of this year. Hechtman's Ernie Shapiro told the distributors that this phase of the campaign was fashioned on an institutional level "to sell the advantages of pre-recorded stereo tape, and specifically AST as the quality brand."

To cover the family market, AST will run 12 half-page black and white ads in Look magazine, one insertion per month.

Radio Spots

A saturation spot radio campaign during the next 52 weeks will use the top rock AM stations in New York, Chicago, Los Angeles, San Francisco, Dallas and Atlanta. According to Shapiro, the commercials will be used to sell the concept of AST, individual artists, their releases and labels which originated the recordings.

A 26-week saturation spot campaign on easy listening FM radio in the same market will feature pop, show tunes and classical stereo tape entertainment. AM and FM spots will also be made available to distributors for use in their localities.

AST will aim its sales pitch at the audiophile with full-color pages in High Fidelity magazine and Stereo Review. In addition, AST will seek to reach specific segments of the consumer market through the use of the underground press in pushing rock, hard rock and certain folk releases.

The detailing of AST's ad campaign served as a highpoint of the Ampex-MGM tape distributor sales meeting here. The meeting was attended by the top executives of many leading U. S. tape cartridge wholesalers. All were distributors of AST-duplicated MGM product who bought a specified amount to qualify for the trip.

Within the realm of the cartridge market, Hall reaffirmed AST's continued emphasis on the burgeoning cassette field. According to Hall, the cartridge business is crystallizing into two dominant areas—the 8-track configuration, and the cassette. Hall said that cassette sales are mounting at a rapid rate.

10th Anniversary

The presentation took note of the fact that this marks AST's 10th year. It reviewed Ampex' pioneering of magnetic tape recording, its development of video tape recording, and the fact that the AST division was founded in 1959 to provide a multi-label source for pre-recorded open-reel tape. Then chronicled its entry into the cartridge business.

Another key issue discussed during the sessions dealt with the cartridge industry's handling problems. This focused on the need for a package which would discourage pilferage, allow the customer to handle the product while remaining compatible with existing store fixtures.

In addition to business sessions, the AST-MGM distributors were given the red carpet treatment during their week's stay in Italy. This included housing in top hotels in Rome and Naples, planned tours of both cities, as well as the Isle of Capri, Vesuvius and Pompeii. AST and MGM were hosts to the spouses of the distributors and their wives.

Hawaii Ampex Sales Zoom

HONOLULU—Sales at Ampex of Hawaii have exceeded 1967's fiscal figure by 100 percent, according to sales manager Skippy Hermamoto.

This increase is due to heightened 8-track sales, a steady level for reel-to-reel and advances in tape cassette.

There are 30 accounts selling Ampex tapes with 25 selling machines through audio equipment departments.

The company's line of open reel machine is still "our pride and joy," said Mrs. Hermamoto, but the outer islands account for a growing percentage of cartridge sales due to poor radio reception. "One Hilo dealer told us he wouldn't sell open reel tapes than records," Mrs. Hermamoto said. There are about 10 active dealers in the outer islands selling tape and machines.

The Ampex company at present is in its second year here as a branch operation, employing 12. Hard rock music is the leading seller, and Mrs. Hermamoto said that trends which break on the Mainland are mirrored by the market here.

There isn't much native Hawaiian music available in cartridge form. Don Ho, the leading local entertainer, is available on cassettes.

Cassette Premiums Develop By Cap.'s Creative Products

LOS ANGELES — Capitol's creative products division has begun developing cassette premiums for a number of companies.

Four-tune cassettes have been developed for both Andrea and Norelco players, with the emphasis on pop material.

For the first time the label has developed exclusive all-classical premium, tapping the Angel and Capitol Classics catalogs. The client is Fisher, the high-fidelity systems manufacturer who has entered the cassette player field.

And finally, creative products has devised a "continuity program" for a Midwestern grocery store chain in which a cassette player, cassette holder and 11 tapes are involved. The store, which the company does not immediately identify, will use the premium as a traffic stimulus with the customer able to purchase the entire package or buy a tape at a time.

Ernie Fisher, creative products a&r chief, selects the material for the premium packs, with the client having repertoire approval.

Player manufacturers believe "it's an inherent necessity to have music when they sell their equipment," notes Capitol executive Glenn Wallichs.

The Fisher premium is a departure from the norm, Beucler believes, because "the associated buyer" of equipment is being catered to with the classical fare. Capitol delivers the all-classical cassette to Fisher to coincide with the set manufacturer's July promotion.

The grocery store promotion begins the third week in June. Capitol is providing the retailer with special displays for the tapes. Small Capitol catalogs are included in all the premium cassettes.

ADVERTISEMENT

LEISURE TIME TIPS

by: Larry Finley

Special programming is one of the many important factors in the tape cartridge and cassette field. The ideal package, studded with hits, makes for tape product with high sales appeal. North American Leisure Corp. has created a specialty service in its Super Stereo-8, cassette and open reel lines that looks like it has that something extra that spells success. It's a special country music line called "The Tennessee Sound Series."

Each of the "Tennessee Sound Series" contains 20 top hits in the country and western field. It is a twin pak, which means that it is a double-length, 8-track cartridge, cassette or open reel that sells for the same suggested list price as the normal configuration, but has twice the amount of music with twice the number of hits. In this case the Super Stereo-8 unit sells for $6.95, the cassette for $5.95.

The selections that fill the 24 different columns in this series are drawn from the rich catalogs of a number of the leading labels in the country and western field. And the imposing roster of singers and instrumentalists on each of the cartridges reeds like a country and western hit chart listing. Two immediate examples are the inclusion of Glen Campbell, Red Sovine who has had a string of solid country items over the past two years or so, including "Giddey-Up" which can be found on volume 1. Then too there's Minnie Pearl, one of the most original comedy talents in the country circuit. She has also shown recently that she has a way with a song that is distinctly unique.

The country and western super-star George Jones is included in the "Tennessee Sound Series" of Twin Peks as are Flatt And Scruggs. These two artists have been almost as hot on the pop charts as they have in the country field. Just about every TV viewer and movie goer knows that they created the music for the "Beverly Hillbillies," "The Ballad of Jed Clampett" and their "Foggy Mountain Breakdown" was used as the theme for "Bonnie And Clyde." This tune is featured on volume 2 of the series.

Of equal stature with those country acts in the super-star class is Johnny Cash, who is being featured in all the "Tennessee Sound Series." Cash has been an important country and western star for more than 10 years now and some of his most famous performances are included in the packages in this series. In addition to these artists a great many other very solid country stars are presented.

The series is also studded with some of the other great contemporary names in country music. Buck Owens is represented, as is Sonny James, with "I Wish This Night Would Never End," among other tunes. Patsy Cline is to be found in the series with a string of fine selections, among them "Just Out Of Reach." Some of the other top-flight artists are the Willis Brothers, Moon Mullican, The Stonemans, Bobby Bond, Ray Dunsky, Faron Young, David Houston and Dave Dudley. Another special bill feature is the inclusion of product by Frankie Miller, especially "Black Land Farmer."

The great traditional names as well as the finest in contemporary country artists can be found in the "Tennessee Sound Series." The Stanley Brothers, Justin Tubb, Hank Snow, Hawkins, Charlie Monroe, Webb Pierce and the great Cowboy Copas are all here. Included in volume 6 is his "Alabam," one of the great country hits of all time.

The NAL "Tennessee Sound Series" figures to be one of the most important tape contributions to the world of country music. The individual selections on 8-track and cassette and open reel-to-reel are being merchandised singly and in a Twin Pak, pre pak. Distributors and retailers can buy a full set of 16 volumes prepackaged in a colorful self-merchandising carton which functions as an impulse display piece and counter top merchandiser. This pre-pak is available in cassette as well as Super Stereo-8 cartridges from your NAL distributor.

AMPEX-MGM ROME SALES MEETING

AWAITING DEPARTURE at JFK are, left to right, Allen Rosen (Recordland, Lubbock, Texas), Stan Clark (AST southern regional sales manager), Harry Stone (Tone Distributing, Miami), Bill Burton (B & K, Dallas), and Earl Wolfe (Transcontinental Music Corp., Denver).

JACK GOLDBART (L & F Record Service, Atlanta), left, in Air France lounge at JFK Airport, awaits take-off to Rome with Julio Cohen (AST marketing manager), Sid Troplick (Scott Distributing, New York), Ralph Koffal and Bob Gerstlauer (United Tape Corp., Los Angeles).

DAVE SCHICHMAN (Variety Audio Products, Great Neck, L. I.), center, smiles at camera as he and other tape distributors hurry aboard Rome-bound plane.

DON HALL, Ampex vice-president and head of its AST division, conducts sales meeting at Rome's Palatino Hotel, with marketing manager Julio Cohen at his side outlining AST's plans.

AT GALA BANQUET at Rome's Villa Miani, Ernie Shapiro (E M Nachtman & Associates Advertising Agency, Chicago), left, Mr. and Mrs. Eas Novak (Frank Mayer & Associates, Grafton, Wis., cassette rack manufacturer), Beverly Shapiro (Ernie's wife), Don and Dorothy Ealt, Jim Johnson (AST advertising and sales promotion manager).

MR. AND MRS. DAVE STRONG (buyer, Handerman Co., Detroit) soon during Villa banquet.

THE HALLS pause in the Villa foyer prior to gala reception.

MR. AND MRS. MERRITT KIRK (Calectron, Daly City, Calif.) at banquet.

MR. AND MRS. JOEL KOENIG (Chancellor Electronics, Newark, N. J.).

MR. AND MRS. EARL WOLFE (Transcontinental Music Corp., Denver).

MR. AND MRS. IRV ROTHBLATT (Ist's Metro-Chicago's manager) dance during banquet.

MR. AND MRS. JACK SILVERMAN and AST's Julio Cohen eye the dance floor.

BRUNO-NEW YORK'S Ed Diamprae and wife, left, and the Jack Silvermans in Villa foyer.

HARVEY AND MINA URMAN, center (Ist's AST's distributor relations manager), are surrounded by Lon Finkel, rear (Firestone Audio, New York), and with Burnice, left, and Al Mainich, right (A & L Distributing, Philadelphia).

The Jack Gold Orchestra and Chorus

It Hurts to Say Goodbye

including:
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Gauss Electrophysics Into Master/Recorder Business

LOS ANGELES—Gauss Electrophysics, manufacturer of high-speed cartridge duplicating equipment, has entered the professional studio master/recorder business.

The MCA company recently displayed its new series 1400 line of master/recorders at the Audio Engineering Society's annual convention here.

Gauss is planning to offer four models in its 1400 line, to enter the market previously dominated by 3M, Scully and Ampex.

The new equipment price range starts at a $5,000 base for a 2-track machine and runs up to $27,000 for a 16-track capability model.

Tape cartridge duplicators will probably be the company's first clients, according to general manager Bill Carn, because "they recognize the need and value of the equipment" which features the patent-approved "focus gap recording process."

This process enables equipment to duplicate cartridges at high speed, the executive points out. Series 1400 machines will be of particular interest to cartridge duplicators because of reported improvements in the original mastering and mixdown phases of cartridge engineering.

Carn said his first client is a New York-based firm which is ordering one 16-track machine and two 8-track models.

In line with its expansion into other areas of sound equipment, Gauss has built up its staff from a core of 18 from one year ago to some 60 employees. It is expanding its factory facilities in Santa Monica to accommodate the new equipment ventures. Carn said series 1400 equipment will be ready for delivery by early 1970.

The equipment will also be utilized by studios for regular original recordings.

American Sound of Warren, Mich., is the only custom tape duplicator in the country employing a recorder with a focus gap system. The company bought the machinery from Fairchild Recording Instruments, which had leased the concept from Gauss. With Fairchild no longer in the manufacture of this kind of equipment, Gauss felt the time is ripe for building its own recorders employing the focus gap high-speed process.

Lear Offers Jet 8-Track Player

NEW YORK — Lear Jet Stereo has introduced Jet 8, an automobile 8-track stereo tape player at a suggested list price of $59.95. The new Jet 8 features a new design with illuminated program indicators, a cartridge dust door, full complement of controls including automatic and manual track changers, and a full four watts per channel amplifier output.

Ampex to Set Duplicating, Marketing Wing in Europe

ROME—Ampex Stereo Tapes (AST) will establish a cassette duplicating and marketing operation in Europe within the next 60 days, Don Hall, AST vice-president and general manager, disclosed here last week. Hall, addressing the Ampex-MGM distributor sales meeting, touched on AST's European plans while discussing the Ampex division's over-all expansion program.

According to Hall, the AST European operation will be headed by a European national. Hall did not indicate the specific country in which the AST European wing will be headquartered, but said that various sites are now being studied. He said that within six months after the AST European facility is launched, the firm will hit the market with product.

The cassettes will include recordings of European origin licensed by AST as well as releases of other product to which AST holds global rights. The firm also will makes its facilities

(Continued on page 18)

Let audio put you in the tape duplicating business

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LLOYD GREEN: Day For Decision SLD-8002	BOBBY HELMS: All New Just For You SLD-8008
JOHNNY PAYCHECK: The Lovin' Machine SLD-8003	THE HOMESTEADERS: A New Frontier SLD-8009
JOHNNY PAYCHECK: Gospeltime "In My Fashion" SLD-8004	JOHNNY PAYCHECK: Country Soul SLD-8010
LLOYD GREEN: The Hit Sounds SLD-8005	JEANNIE C. RILEY: Sock Soul SLD-8011
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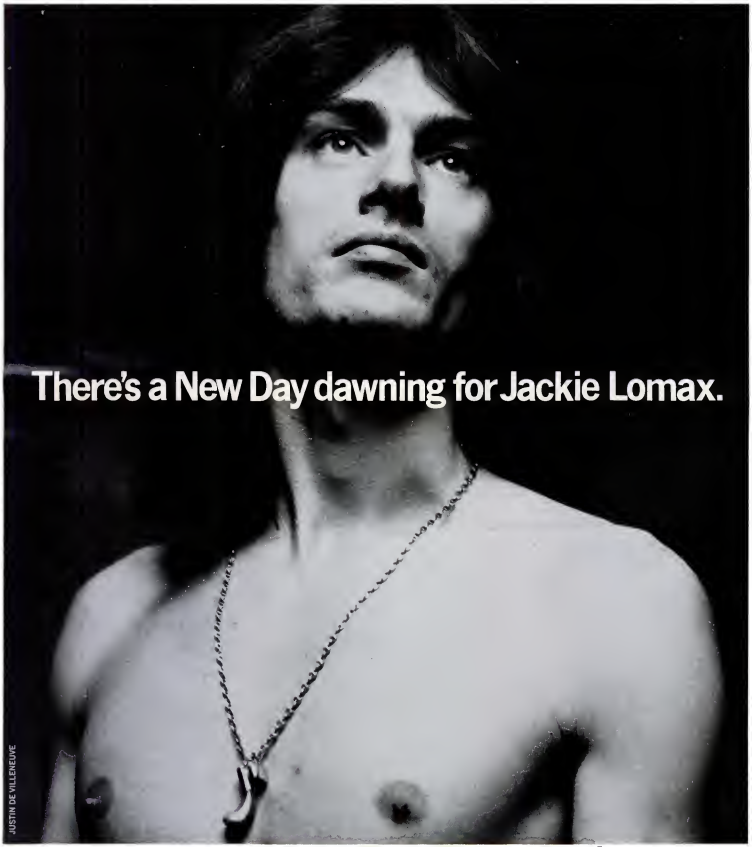

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Norelco Spring Push On Equipment Set

NEW YORK—A special late spring advertising and promotion campaign for Norelco tape cassette equipment in the Chicago area will be launched by North American Philips Corp. Keyed to the pre-Father's Day and graduation gift-buying season, the program will utilize three weeks of spot television beginning Friday (23). All commercials will be dealer-tagged for extra local impact, according to Paul B. Nelson Jr., director of advertising.

Additionally, he pointed out, print placements have been scheduled for regional editions of leading consumer publications; two full page insertions in Life, one page in Look, two full pages in Newsweek, and three full pages in the Chicago Tribune's TV Week supplement.

Double Deal" promotion is being extended in the Chicago metropolitan region until June 30. This offers consumers, at substantial savings, two exclusive orerrecorded Capitol cassette

Also, Norelco's "Honest music collections with the purchase of any Norelco recorder or player.

These efforts will be supported by in-store displays and promotion mailings to dealers.

The campaign is being co-ordinated locally by the Graybar Electric Co. and Intercontinental Marketing Co., both Norelco tape recorder distributors, and the Wesselhoff-Stout Co., manufacturers representative for Norelco tape products.

Rack Service of Hawaii Calls Tape Key to 1-Stop

HONOLULU — Rack Service of Hawaii is opening a one-stop this summer and calling cartridge product the key to the new operation's success.

"There is no general wholesaler here who carries all brands of tape," according to company executive Don Ayres. "So as part of our growth pattern we are going to handle tape through our new one-stop."

To accomodate the new company, Rack Service has moved into a second building at its South King Street location. Eight-track remains the Island's chief system, according to Ayres, but cassette sales have started to indicate that consumers are discovering this configuration.

Tape product is being sold through camera shops, high fidelity equipment stores and departments in chain stores. On the outer islands, tape product is also being offered at plantation stores, the local community stores set up for sugar cane or pineapple workers. One such outlet, Ayres pointed out, is the Hasegawa general store in Hara, Mauri.

MuntzWill Roll Out Instant Tape Store

• *Continued from page 1*

chain of franchised 4-track specialty shops. Each trailer is fully air conditioned and heated and can hold $15,000 worth of merchandise.

Muntz has prepared a program whereby he will provide financing to qualified persons through the Commercial Credit Co.

Terms in acquiring a franchise involve a $5,000 down payment, with Muntz providing each store with a $15,000 line of credit. Total value of the package, according to Muntz is $25,000.

These stores will differ from the already established Muntz dealership in that the latter sell other configurations of music and merchandise. With the new instant stores, which come fully equipped and ready for public opening, the emphasis is on 4-track music and players. The leading player model in the Muntz line enough is a compatible 12-track which plays 4 and 8-track tapes.

Muntz and his new music branch sales manager, Don Bohannan, have been cruising the San Fernando Valley taking videotape pictures of potential locations for the trailers.

In addition to offering all the Muntz 4 and compatible players, the new locations will also have a new cassette player which Muntz has had redesigned with front load feature.

Muntz said he would work the bugs out of the first two trailer stores before offering the franchises to persons out of California. He claims interest from several cities for franchised operations. Muntz said that no instant store will be placed where there is a "good" Muntz dealer.

The trailer manufacturer has told Muntz that he can produce 10 models a month now but within eight months can build his monthly production up to 80 units.

A small trailer model will function in small locations. Muntz recently opened a small shop in Canoga Park to develop sales patterns for that size operation.

The proposed Chicago store would compare with the Van Nuys store in scope. Muntz has hired Dan Hass as its Chicago factory sales representative and Hass is looking for store locations. If the Chicago location works out, the plan is to expand into a number of other Midwest cities.

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Blocker Forms Tape Firm And Record-Pub Company

LOS ANGELES—Don Blocker, who dissolved his independent record management company, has formed a tape firm, DBI Tapes, and a record-publishing company, Soho Records.

Initial tape release is six titles

Marketing Wing

• *Continued from page 16*

available to European labels for custom duplication.

According to Hall, the European head of AST's operation will be empowered to conclude agreements with independent producers both on the Continent and in the U. K. Hertofore, the only Ampex executives authorized to negotiate production deals included Hall and Warren Ling, AST's international director.

In 4-track, 8-track and cassette, with an additional 15 packages out in four months. Stereodyne is duplicating DBI's 8-track and cassette product.

Titles include the "Les Paul & Mary Ford Songbook," the "Best of Sir Douglas Quintet," and a series of "Blockbuster Hits, Vols. 1-4." Artists in the Blockbuster series include Jeannie Seely, the Bench Boys, Sonny Knight, Joe Houston, Jean & Dean, the Seeds and Patsy Cline.

Blocker has both exclusive and nonexclusive tape rights on catalog material from established artists, and also plans to release tapes from new acts signed to Soho Records.

He plans to release about 35 tapes in three configurations of both original and leased mate-

(*Continued on page 78*)

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Blue Ribbon Country, Vol. II
highlighting: Glen Campbell, Buck Owens, Merle Haggard, Sonny James, Jeannie C. Riley. And more.

Super Backing: National Radio Campaign on Top 40, C&W, R&B plus National Consumer Print Advertising.

Band Disappoints in Concert That Lacks the Fire of Album

NEW YORK — Bob Dylan's once-upon-a-time band, the one that jams country-style in a big pink house in Dylan's neighborhood in Woodstock, has grown up, and after failing to the neon sighs of an invisible public and the flattery of a fat fee, gave an uncommitted performance of their first and classic Capitol album at Fillmore East, Saturday (11). Cat Mother and the All-Night Newsboys, Polydor group, preceded The Band with a bunch of friendly flashback to their rock 'n' roll roots.

Naturally, the mere appearance of The Band on stage — whether they play or just wave from the audience like rear admirals do on the "Ed Sullivan Show" every Sunday — is reason enough for Fillmore freaks to artifically alter their perceptions acutely for the occasion. Their album has been swiftly embraced as a period piece in rock's brief recorded history. But despite their marvelous album, their almost bibliic connection with the testaments of Bob Dylan and their fine "live" re-creation of their prize cuts The Band disappointed simply by showing up. The concert depicted just about rock's only genuine claim to artistry—constricted by music that is more a house-cleaning of the Dylan years and pressed by having to air their highly respectable music at a rock 'n' roll show. If an appearance was at all necessary to their needs, then only one or two shows at Philharmonic Hall, perhaps, should have been weighed.

Even as the first delayed thuds of rhythm crept through the crowd, cheers formalized into unison applause, the kind generated by dignity and unlike a marched, unco-operative limb. Garth Hudson silently loomed behind the organ in self-imposed exile; so total animation of the group's musical identity rested with pianist Richard Manuel and the gritty Levon Helm on drums. But despite the flashes of individual heroism, The Band jerked uncomfortably at their own Plutonic rock identity in the face of an audience confused, in the end, by their own uncertain response to these withdrawn musicians. Sensitive and unprovoked, The Band was cornered in their own repertoire, robbing it of dimension through the rigidity of their music and the misfortune of having to sterilely re-create the exact sound of their recorded music, one of the reasons The Band probably refrained from live appearances in the first place.

Whether The Band is no rock band at all (but the shape of things to come), or the most definitive rock rhythm section yet collected, they performed with uncommon greatness more easily perceived than explained. Yet, they played "The Weight" and "I Shall Be Released," and their lean, starving, wounded voices met like hallelujahs in a hillbilly church, passionately. In time, The Band is sure to win the confidence of our unrelieved aches and qualified hopes, all left dangling by Dylan, who, after his time, threw it all away.

ED OCHS

THE BLUES MAGOOS and Bob Wyld, extreme right, group's manager-producer, plot new career on ABC Records with Larry Newton, label's president.

Humperdinck: Complete Artist

CHICAGO — Although Engelbert Humperdinck hasn't been known for recording r&b songs, his success with "Take Good Care of My Baby" in his first U. S. concert tour may hopefully find the tune released as a single or on a future album. The song, spiced midway in a program that kept the College Inn of the Sherman House Hotel surrounded, to standing overnight last week, is convincing evidence of the Englishman's complete skill as a performer.

Humperdinck acknowledged in an interview that the tune was "part of a surprise package my musical director, Arthur Greenslade and I, worked out for the concerts." The Parrot Records artist delivers it in a driving manner that, after having removed his vest, tie and coat to the accompaniment of "The Stripper" and kidding the audience about being "naughty."

In his second U. S. engagement here, after appearing first in Las Vegas, Humperdinck exuded a stage presence which charmed the audience. After opening with "For Once in My Life," he moved to stage front and shook hands with a couple as he finished singing "This Guy's in Love With You."

Forced to work his next to last night with a relief band somewhat unfamiliar with his superb arrangements, Humperdinck enjoyed the obvious advantage of having his own skilled sidemen from England.

In addition to Greenslade, who conducted the band, Humperdinck's concert showcased lead guitarist Mike Green.

Robbie McDonald on electric bass and drummer Fred Adamson.

Humperdinck spiced his concert with songs from his top albums. These included "Les Bicyclettes" and "Marry Me" from his current "Engelbert" album, "A Man Without Love" from the L.P by the same title, "Am I That Easy to Forget" and "The Last Waltz" from his "Last Waltz" album and "Il Mondo" from the album "Release Me."

He also sang "The way It Used to Be," his current single.

"Release Me," a song now rated as a standard this year in Billboard's annual poll of jukebox operators, was used as an obvious encore number and hardly required the few teasing bars supplied by the band as Humperdinck made his initial exit.

Sharing the bill was comedienne Jeannie Burnier.

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Sedaka Back To Writing

NEW YORK — Neil Sedaka is taking a hiatus from personal appearance work to concentrate on songwriting. His latest song, "Rainy Jane," was recorded by himself on the SGC label. Lesley Gore penned his "A Summer Symphony" on Mercury Records, and the Fifth Dimension have included his "Working on a Groovy Thing" in their "Age of Aquarius" album for Soul City Records.

Sedaka, who is published by Screen Gems Music, is now working on a score for a Broadway musical and a film to be produced by Dino Di Laurentiis. Recorded Sedaka's recording of his song, "Star Crossed Lovers," received gold record awards in Australia and Canada.

Full Schedule For Rhinoceros

NEW YORK — Rhinoceros, rock group on the Kama Sutra label, has been set for a solid schedule of personal appearances. The group's new record of bookings begins Friday (24) at St. Mary's High School in Greenwich, Conn., and runs through a date at New York's Central Park on June 28.

On the disk front, the group is out with a new single, "Apple Love" b/w "Bekbekuka." An album, produced by David Anderle, will be released shortly.

Poco Mixes Country, Rock in Top Blending

NEW YORK—Poco, an inventive country-rock quartet, had a first-rate local debut at the Biter End on Monday (12). The group, which includes Richie Furay and Jim Messina, both formerly of Buffalo Springfield, also did a set later in the evening at Steve Paul's Scene.

Opening with "Pickin' Up the Pieces," the title selection of their debut album on Epic, Poco demonstrated a flair for country-style vocalism, especially by Furay, who played 12-string guitar, and drummer George Grantham. Messina on bass guitar also joined in the vocal harmonies. Lead guitar was played by Rusty Young on steel guitar.

The group stayed in the country groove with "Hurry Up" and "Do You Feel It, Too." In these numbers, vocal lead was alternated between Furay and Grantham, who also sang with Messina.

The tempo became more rock with "What a Day," from the album, and also had some fine instrumental work by Young. Still stronger in the rock idiom was "Calico Lady," also from the album as Furay switched to electric guitar.

High vocalizing was important in this and a following strong rock piece, but the quartet returned to its forte, country, in "Just in Case It Happens, Yes Indeed" as Furay returned to acoustic guitar. Young's guitar work really came to the fore on this and "Consequently So Long," which concluded the set.

Poco's solid vocals and instrumentals could carry the unit far, especially with country music becoming increasingly in.

FRED KIRBY

Mauriat Stages Two-Hour Love-In With Audience

NEW YORK — French composer - conductor - arranger Paul Mauriat concluded his first North American tour with a concert at Philharmonic Hall Sunday evening (11).

The Philips Records artist opened his program with "The Guy's in Love With You," and his two-hour love affair with the audience began. Much of Mauriat's material was chosen from his Philips albums, and ran the gamut from the Beatles' "Hey Jude" and "Lady Madonna" to Chopin's "Waltz in A Minor." International fare was well represented by his lush treatments of "Guantanamera," "Puppet on a String" and a medley of Gallic favorites that included "C'est si bon," "La Vie en Rose," "Pigalle" and "Sweet Paris." A trio of femme voices added spark to many numbers and each group member Gastor proved a delightfully funny diversion with his humor interpretations of "Bombardon" and Offenbach's "La Vie Parisienne."

Mauriat's direction was assured and showed the definess of a professional, and he brought his unique magic touch to familiar melodies with frequent harpsichord solos. His phenomenal hit of last year, "I Love Is Blue," climaxed the evening and received a well-deserved encore.

JOE TARAS

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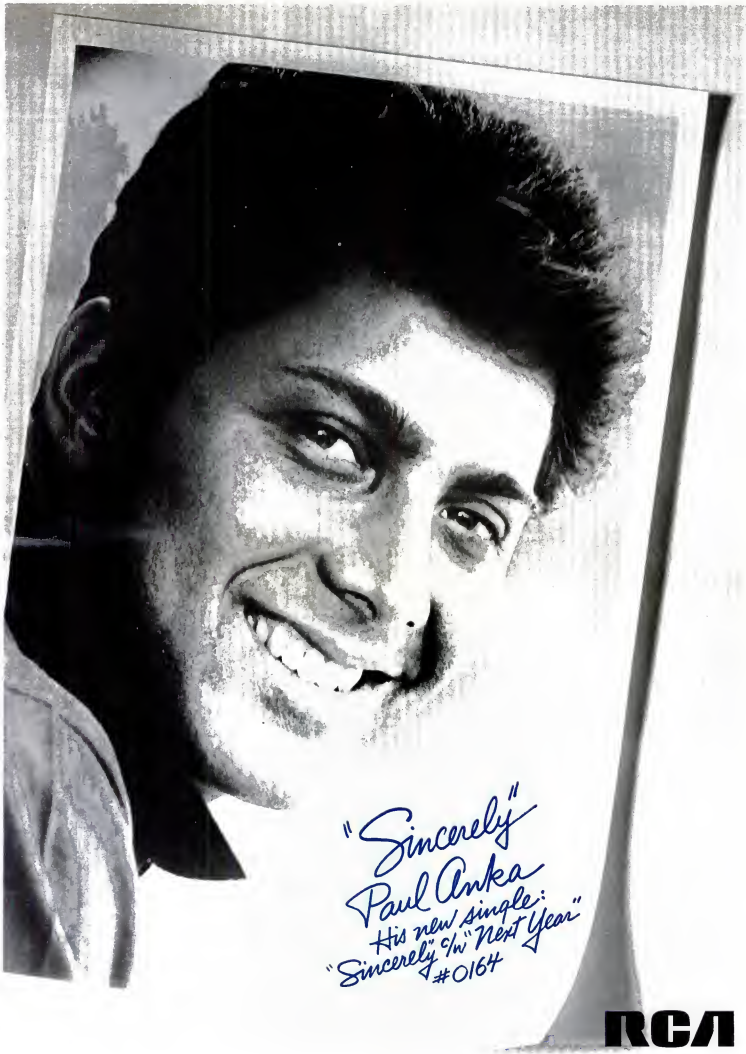
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has gone completely underground. Then he was always underground, probing R&B in Soul Sauce and reporting the rock scene from Fillmore East. Ed's crisp writing and sharp insight will go heavy and heavy, inside and under the "new" music in Billboard,
In June

Say You Saw It in the Billboard

Judy Collins Concert: Has Fans Gentle on Her Mind

NEW YORK — Judy Collins gave a gentle, languid concert before a sold-out Philharmonic Hall audience on Sunday (11). While there were stretches of sameness in the Elektra artist's programs, she carried it off beautifully.

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Miss Collins began with her big single "Both Sides Now" and followed it up with another Joni Mitchell composition: "Chelsea Morning." Two other Joni Mitchell numbers were presented: "That Song About the Midway" and "Michael From Mountains." The former was an example of the material that made up most of the program. It was slow with little variation. All four selections contained harmonic changes from their original versions.

Leonard Cohen's "Seems So Long Ago, Nancy" was a good slow number in a way Jacques Brel's "La Chanson des vieux amants (The Song of Old Lovers)," which she sang in French. Cohen's "Suzanne" was a fine drifting encore.

Bob Dylan's "Nobody Immigrant" was a nice lilting number. Even the joyful "Hello, Hooray," however, received her languid treatment. Among the other first-rate selections were "Hey, Nelly, Nelly," "Come Away, Melinda" and "Pretty Polly."

Cohen's "Bird on the Wire" was Miss Collins' strongest number. Miss Collins, who accompanied herself on guitar and piano, was ably backed by pianist Michael Sahl, drummer Susan Evans and bass guitarist Gene Taylor. The concert concluded the season's Great Performers at Lincoln Center series.

FRED KIRBY

De Paur to Westchester

WHITE PLAINS, N. Y. — Leonard de Paur has been appointed music director and conductor of the Westchester Symphony and Workshop, succeeding Lawrence Smith. Smith has been named to the new position of co-ordinator and chief coach of the Opera Department at Philabilphia's Curtis Institute.

De Paur, who was musical director of "Winged Victory," also directed the De Paur Infantry Chorus, which recorded 10 albums for Columbia Masterworks. He also has arranged and conducted albums for Leontyne Price and Shirley Verrett on RCA Red Seal, and Andre Kostelanetz on Columbia.

More Acts Latch On to 'Proud Mary'

NEW YORK — "Proud Mary," the tune which brought California's Creedence Clearwater Revival to the top of the singles charts, is getting coverage by other disk artists. The song, which was written by the group's lead vocalist John Fondora Music, has been recorded by Solomon Burke, Tommy Roe and Ed Ames.

Fran Warren to Do Country Album

NEW YORK — Fran Warren is moving into the country grooves. Audio Fidelity Records is recording Miss Warren's upcoming LP in Nashville under the direction of Slim Williamson, president of AF's Chart label. The package is scheduled for early summer release and will be her first entry into the pop-country field. The LP will be released on the Audio Fidelity label.

From The Music Capitals of the World

(DOMESTIC)

MEMPHIS

MEMPHIS—**Felton Jarvis** and his Nashville crew were back at American Recording Studios to finish up another album recorded earlier in the year by **Elvis Presley**. . . . **Neil Diamond** came in for an album under the direction of **Tommy Cogbill** at American. Cogbill and **Chips Moman**, vice-president of American, teamed up to produce a single on **Sandy Posey**. **Wayne Cason** and **Mark James** were both working on singles at American and **Diane Jordan** of Monument worked under the keen eyes of **Fred Foster**.

Roy Harris, producer at Hi Records, distributed by the London Record Co., was working with **Crazy Horse, Ann Peebles, Willie Mitchell, Jerry Jaye, Mike Cunningham** and the **Flip Gurney Multitude** at his studios on singles and albums. Willie Mitchell was helping in the production of the tunes. **Larry Rogers** at Lyn-Lou and **Steve Bogard**, leader of **the Promise** were selecting material for an album on the Florida group, who record for the Stepper label. **Dan Penn** and **Spooner Oldham** were working at Lyn-Lou on the **Uniques**. Rogers, who engineered a recording session for Columbia on the **Bill Black Combo**, said the album is due June 1.

Ray Brown, president of National Artists Attractions, announced that **Ace Cannon** is working a club in Monroe, La., during the week, and will travel on the weekends. Brown also handles **Jerry Lee Lewis, Bill Black Combo, the Rageollions, Village Sound, Travis Wommack**, the **Wildcats, Trademarks, Flash** and the **Board of Directors** and the **Avanders**, plus national acts with other agencies.

JAMES D. KINGSLEY

NEW YORK

Atco's **New York Rock & Roll Ensemble** opens a six-day engagement at Steve Paul's Scene on Friday (23). Other dates for the unit include Detroit's Grande Ballroom, May 30; Philadelphia's Electric Factory, June 11; New York's Bitter End, June 26-27; and the Hollywood Bowl, June 28 with **Arthur Fiedler** and the **San Francisco Symphony**. . . . A/M's **Sea Train** plays Cleveland's Agora for three days beginning on Friday (23). Reprise's **Neil Young** has a three-day La Cave stint beginning on May 30. . . . **Carl Deane** is on an East Coast promotional tour for Tetragrammaton Records.

Roulette's **La Lupe** gives a Carnegie Hall concert on June 14. . . . **Lester Lanin's** first Metromedia album is being produced by **Charles Fox**. . . . Composer **Jimmy McHugh**, a member of ASCAP's board of directors, has been invited to the Fourth Annual International Song Festival at Rio de Janeiro along with composer **Jimmy Webb** and other songwriters. . . . **Felicia Sanders** opens a three-week engagement at the Rainbow Grill on Monday (19). . . . **Bobby Scott** leaves for London soon to cut an album of Irish folk music and poetry. TV appearances also are slated.

A&M's **Lisa Minelli**, Columbia's **Jerry Vale**, Warner Bros.-Seven Arts' **Don Rickles**, and Project 3's **Pearl Bailey** will appear at the New York's Educational Institute for Learning and Research benefit at El Morocco on Sunday (18). . . . Metromedia's **Clery Hart** has taped a "Lawrence Welk Show" for telecasting on Saturday (24). . . . Warner Bros.-Seven Arts **Everly Brothers** open at the Bitter End on Friday (30) for 18 days. . . . **Phyllis Rabb** has joined Raymond Katz Enterprises in an executive post after 17 years with the William Morris Agency. Miss Rabb moved from New York to join the Los Angeles office of the personal management firm.

ED OCHS

SAN FRANCISCO

The Joe Tex Revue opens at Mr. D's Friday (23) following **Gladys Knight and the Pips**. . . . The New **Christy Minstrels** begin a two-week engagement at Bimbo's on Thursday (15). With more than half its $710,000 deficit from last season already accounted for, the Symphony Association expects its fund drive to set a record. . . . **Country Joe MacDonald** is now with the satirical revue, the Pitschel Players, that opened a new show Wednesday (15). . . . **Lightnin' Hopkins** opened at Mandrake's in Berkeley. **John Lee Hooker** will be there starting Wednesday (20). . . . Capitol recording artist **Glen Campbell's** Oakland Coliseum concert Friday (9) drew 15,000, a capacity crowd. . . . **Jack Jones** is at the Fairmont Hotel through June 11.

. . . Pacific High Recording has converted to 16-track. . . . The Monterey Jazz Festival has announced grants of more than $8,000 to four musical activities: the Jazz Education Fund ($4,500), the Lyceum ($2,500), the county Symphony Association Youth Orchestra ($1,000) and the Monterey High School stage band ($340).

The **Incredible String Band** makes its only Northern California appearance at Fillmore West Saturday (24).

GEOFFREY LINK

Sky to Perform at Cambridge Festival

NEW YORK — Patrick Sky has been invited to perform at the Cambridge Music Festival in England Aug. 2-3. He will then do a tour of fesivals in Barcelona, Belgium, Germany, the Netherlands and Sweden before returning to the U. S. to release his new LP for Verve/Forecast.

Sky's bookings for his tour are being handled exclusively by Ivens Enterprises, Ltd. in London.

Josh White Jr. on Promo Tour on LP

NEW YORK — Josh White Jr. is on the road this month to promote his United Artists album, "One Step Further." His itinerary includes New Orleans, Atlanta, Charlotte, Washington, Boston, Hartford, Philadelphia, Detroit, Cleveland, Columbus, Dayton, Cincinnati, Chicago and Milwaukee. He'll resume his professional appearances after the tour.

BOB TEAGUE is congratulated by Larry Uttal, Bell Records president, at a party at New York's Spindletop celebrating the NBC-TV newscaster's first album: "Letters to a Black Boy," which was based on Teague's book of the same name.

"I realized it the first time I saw a mother and child get on the plane.

Nobody has more responsibility than I have."

35,000 people work for American Airlines. And most never get to hear a passenger thank them for a great flight.

They're the ones that really have to have special pride in themselves.

Chico Martinez works at New York's Kennedy Airport. He's a line mechanic. He looks at his job this way:

"I've always wanted to be a mechanic. Now after working 10 years for American, I kind of feel like I've arrived. Naturally, there's a lot of pressure in this business. Everything has to be so perfect. But there's a lot of satisfaction, too. Like watching one of those big planes take off after you've worked on it. Not many people get to know that feeling."

It takes more than just being good mechanically to be a good mechanic. It takes a man who believes in himself. That's the American Way.

Fly the American Way.
American Airlines

Personal Appearance Dates Ring Up B. O. $ for Creedence

NEW YORK — Creedence Clearwater Revival, Fantasy Records group, has developed into one of the hottest disk acts on the personal appearance circuit. The group has set about a half dozen attendance records in recent concert appearance and, at the same time, has two LP's "Creedence Clearwater Revival" and "Bayou Country" that have both passed the $1 million sales mark, and their current single, "Proud Mary," has sold more than 1,000,000 copies.

On the personal appearance front, Creedence set a house record Saturday (10) with an overflow crowd of 13,208 at the Long Beach (Calif.) Arena, with a gross of $61,700. Only three weeks before, the group broke another attendance record at the neighboring Anaheim Convention Center, with a standing room only crowd in excess of 9,000. Gross on the date was just over $50,000.

The group, which is currently taking down a minimum of $15,000 against 60 percent of the gross, also drew a full house at the Las Vegas Auditorium April 25, and set a record for a rock attraction the following night at the Santa Clara County Fairgrounds, San Jose, Calif. with a gross of $21,893. On Friday (9), the group broke the house record at the State Fair Grounds Exhibition Hall with 3,787 paid and a gross of $16,075.

Creedence's agency, Associated Booking, meanwhile, has set a flock of major engagements virtually carrying them through Labor Day.

This will make you as happy as it has made us

GOOD MORNING STARSHINE

by

OLIVER

J. L. Caulfield Enterprises
144 West 57th Street
New York, New York

on JUBILEE

Signings

The **Blues Magoos** to ABC Records on a long-term contract. The deal was made through Longhair Productions, who will also produce the act for ABC. . . . Producer-writer **Rudy Clark** to Columbia as producer for the label's new artist **Gloria Johnson**. . . . **Roscoe Robinson**, r&b singer, to Atlantic Records. His first single for the label is "Oowee Baby, I Love You." . . . **Tommy Cash**, brother of Johnny Cash, to Epic Records. Debut single couples "Your Lovin' Takes the Leavin' Out of Me" and "That Lucky Old Sun." Also signed to Epic is flutist **Paul Horn**. His first single for Epic is "Green Jelly Beans."

The **Persians**, whose first single will be "I Don't Know How to Fall Out of Love," and the **Modettes** signed with GWP Records. . . . **Bobby Bond** joined Warner Bros.-Seven Arts Records, where his debut disk is "One More Mile, One More Time," which was arranged and produced by **Tupper Saussy** and **Don Gant**. . . . **Al Nero & the Forum** signed with Spiral Records with Gladys Shelley's "Flying Can Be Fun" as their initial single. . . . **Mickey Rush** to Rafiki Records. . . . **Rudy Clark** signed with Columbia as producer for **Gloria Johnson**.

Bake Turner, New York Jets flanker-back, to Kapp Records. Turner's first single was recorded in Nashville under the direction of **Walter Haynes**, Kapp's a&r producer in Nashville.

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THE PEPPERMINT RAINBOW, Decca Records group, perform their hit record, "Will You Be Staying After Sunday," on Dick Clark's ABC-TV show Saturday (17).

DEXTER'S SCRAPBOOK

By DAVE DEXTER JR.

HOLLYWOOD — Janis Joplin is the most popular female singer around. Diana Ross is a close runner-up and ranking third is Grace Slick.

Now you may not agree and I may not agree, but that's how the 28,000 students at UCLA voted in the first annual "Daily Brain" balloting. Dusty Springfield, Julie Driscoll, Laura Nyro and Aretha Franklin finished in that order behind the winplace and show winners.

Unconvinced, we polled our own colleagues within the disk industry. Most of the voters, admittedly, were men with at least 10 years' experience in records. And Ella Fitzgerald breezed in. Trailing her came Billie Holiday, Dinah Washington, Mildred Bailey, Kay Starr, Della Reese and Lee Wiley.

Headliners Set For Newport Pop

NEW YORK—Headline acts have been set by producer Mark Robson for the three nights of the Newport '69 Pop Festival to be held at Devonshire Downs June 20-21-22. Opening night will headline Jimi Hendrix Experience, with special guest billing to be given Ode Records group Spirit. Creedence Clearwater Revival headlines the June 21 evening. The final evening's concert will headline Atco Records' Rascals. Other acts to be wrapped up shortly include Atco's Crosby, Stills and Nash and Joe Cocker.

Humperdinck to Return to Hotel

NEW YORK — The Riviera Hotel, Las Vegas, has picked up the option on Engelbert Humperdinck for a return engagement, possibly early this fall. Humperdinck, who records on London's Parrot label, made his American nightclub debut there several weeks ago.

The singer is winding up the second engagement of his tour. He closes Monday (12) at the College Inn of the Sherman House Hotel, Chicago, and begins a 10-day engagement at the Playboy Club in Montreal Thursday (15). He's also set for a week's run at the O'Keefe Center in Toronto beginning May 26.

It all proved only one fact—the generation gap is getting gappier.

One of the newer combos attempting to bridge the chasm between youth and its elders is RCA's Lighthouse, 13 strong and spotting a string quartet and a brass quartet within a solid rock style. The youngest member is 20. The oldest is 46. That's true homogenization!

"Hee Haw," the summer CBS-TV replacement show for the Smothers Brothers, won't even start until mid-June. But already there's mushrooming confusion over one of its stars, Jeanine Riley, who sings and dances, and Jeannie C. Riley of "Harper Valley PTA" fame. Jeanine is a buoyant blonde who will be seen every Sunday night in the series now being taped in Nashville with Buck Owens and Roy Clark serving as co-emcees. "One of us," says Jeanine, "has gotta change her name."

No reply, as yet, from the brunette Jeannie C.

Diana Ross will concetrate on films after she and the Supremes split next August in Inglewood, just outside Hollywood. Her replacement, we're told, will be a virtual unknown, Rita Wright.

Selected lines from a review of Alice Cooper's first album, from the Vancouver Province paper:

"Sounds like the house band at a reunion of spastics . . . like sitting in on a jam session in an insane asylum . . . hard to figure if Alice is a boy, a girl or neuter."

Shucks, everyone in California knows that Alice is a young man. Billboard revealed it last winter in a "Scrapbook" column.

The venerable guitar virtuoso, George Van Eps, loaded up his car with a new amplifier and a pilot model of a new seven-string instrument which the Gretsch company developed at a cost of many thousands. Then Van Eps went back into his house to get a jacket. It took 45 seconds, and when he came out the amplifier and guitar had been removed from the car and the thieves were long gone.

Police from beautiful downtown Burbank, where George resides, are still looking.

A couple of topical items gleaned from thumbing through a tattered scrapbook: Ozzie and Harriet Nelson made scores of fine records back in the 1930's, long before they made it big in radio with their sons. Starting June 24, they'll star at Kansas City's Starlight Theatre in "State Fair" and then move on to St. Louis for a month of the same at the St. Louis Municipal Opera. But how we miss Bo Ashford's treat trumpet and Charlie Bubeck's bary sax when we watch the Nelsons work.

Remember Milton Ebbins when he managed the Count Basie band and, later, Billy Eckstine. He's about to produce a second movie, starring Sammy Davis and Peter Lawford, which he will call "Salt and Pepper II" and which United Artists will release. Shooting starts next month in London.

FRED COLE
THE SATIN VOICE

FOURTH BLUE MONDAY

B/W WRONG FOR ME

D.J.s and Distributors write for your copies to:
TED EDDY
c/o De-Lite Records
300 W. 55th Street
New York, N.Y. 10019

it's mad, mad, marvelous the new look in jewelry

EYE POPPERS

The eyes have it—and it's the greatest idea in jewelry in years. Cleverly realistic colorful glass eyes (including cats' eyes) are magnificently mounted as tie clasps, key rings, cufflinks, earrings, pendants and tie tacks. A sure-fire idea for the teen crowd.

Priced as low as $6.00 the dozen for easy sales and more than a 100% profit mark-up for you.

Send for catalog sheet and price list.

RACK JOBBERS, STORE-TO-STORE SALESMEN—This will open their eyes!

G. SCHOEPFER, Dept. BB
120 W. 31st St., New York, N.Y. 10001

John "BRIDGING A GAP" Whitehawk

Billboard's "Beat" makes Music

JUST A STRAIGHT UNADORNED C&W GOSPEL ROCK HIT SINGLE

THE MAUDS

SATISFY MY HUNGER

EVEN TASTIER THAN "SOUL DRIPPIN'"

Globe Propaganda Sells It Soft

By GEOFFREY LINK

SAN FRANCISCO—Globe Propaganda, a new advertising agency specializing in hip, progressive material, tries innovative concepts to break the monotony in standard radio spots, and always favors the soft sell.

"We refrain from endorsing the product," said George Hunter, head of Globe. "We don't say how much it turns you on, we just say it's available."

Globe has done spots for Capitol artists Quicksilver Messenger Service and SRC, Kama Sutra of Champlin (Columbia) and will do spots for the forthcoming LP's by Canned Heat (Liberty) and the Charlatans (Philips). They did a series of four spots for the Miami Pop Festival and also for the Carousel Ballroom, now Fillmore West, when it was operated by Jefferson Airplane and the Grateful Dead.

"Almost every ad is a put-down of current advertising standards," said Nedar Ness, head of Globe's audio department. "One thing you have to watch out for is knocking too hard. It has to be done subtly.

"We make light of the fact that we're advertising something. I try to make them sound like it's not an ad—make them entertaining and amusing—or else make it so much like an ad, it's a put-down. If you try to put the usual stuff over on the people, they just won't believe it.

"You can't extol the virtues of the product anymore," Ness said, "people are immune to that. All you can hope to do is get the listener to —next time he's in a record store—pick it up, look it over and think about it."

Stereo Ads

At a time when stereo is booming, much radio advertising is still in monaural, said Ness, but "we specialize in stereo ads. There's so many tricks and sounds that the rock groups do in music and you can do it in the ads, too."

To do that, he relies heavily on "hi-fi" (poor sound reproduction, as muted voices) to add interest and humor to the spots. Ness writes and does voices on most of the spots himself, recording them at Golden State and Coast Studios here.

The minute spot he's working on for the Charlatens LP features a magician performing a series of trucks that don't work. "The magician's final trick," Ness said, "is to sell the LP to the listeners. He says the magic words 'Money, money, money,' And it works."

Most of Ness' ads are programmed on underground FM stations, but he also writes for the AM market. "We're doing things that have the broadest appeal," Hunter said, "and aren't so esoteric as to appeal to just an 'in' clique."

Globe, which has been in operation for about six months, has also designed LP covers for Quicksilver's "Happy Trails" and soon to be released Charlatans and It's a Beautiful Day (Columbia). Hunter hopes to do commercials for other advertisers too.

Ad Notes

By CLAUDE HALL
Radio-TV Editor

One of the longest running shows on TV has to be "Superman." The show bowed in 1953 and is still on reruns and **Mort Ascher**, president of Ascher, is still getting residuals. It was the first TV show to use Ascher music as its theme. Since then, of course, there have been scores of TV shows with Ascher library music ranging from "Crusader Rabbit" to the "Hallmark Hall of Fame." Even soap operas like "Love of Life" and "Edge of Night." But one of the big uses of Ascher music is, of course, commercials. Emil Ascher Inc. and the West Coast branch of Regent Record Music have more than 300 hours on tap.

★ ★ ★

National Recording Studios, 16-track New York facility, is now handled by the Givaudan Advertising firm. . . . **Terry Cashman, Gene Pistilli,** and **Tommy West**—composers, producers, and performers for Capitol Records—gathered a honorable mention in the recent Andy Awards by the Advertising Club of New York for a radio commercial for Remington Selectro Shaver. . . . **Tina Stern,** executive producer for **James Garrett** and partners, is doing a promotional film for Atco Records' **New York Rock 'n' Roll Ensemble** new album and faithful friends. **Adrian Barber,** who produced the LP, will direct the film. Miss Stern is noted for doing the Alka-Seltzer commercial.

★ ★ ★

WINN in Louisville has won an AFTRA award (a local award) for the best 60-second radio spot promoting the Kentucky Derby Festival. WINN's **Jim Travis** and **T. Tommy Stone** produced the commercial. . . . **Bob King Inc.** joined Edward Petry & Co. in New York on the sales staff of the radio division; he'd been in sales at WMTR, Morristown, N. J. . . . A 60-second TV spot for 20th Century-Fox's "The Detective" movie has gained a certificate of recognition from the American TV Commercial Film Festival. The spot, written and produced for CineMedia by **Steve Katten,** is now a finalist in the festival. . . . **Larry Stanton,** just out with a Dimension Evolution LP titled "Just a Man," has entered the commercials field with a spot for Lever Bros.

SERVICING OF MIAMI U. STATION A POWER BOOST

MIAMI—There seems to be an increasing awareness of the potential of the college radio station for influencing sales—at least here in Miami. WVUM-FM, a small watt station with a big reach at the University of Miami, is now receiving excellent service from several labels, according to program director Ira Levy. In fact, Elektra Records' Paul Brownstein personally visited the campus to set up a promotion involving the Love, an Elektra group. The station is giving away 40 Love albums in the promotion.

Columbia Records, A&M, and Tone Distributors, which handles such labels as Atlantic Records, are now concentrating service on the campus station. The reason, said Levy, is that "we're willing and eager to break records. For example, we got an exclusive on the latest Diana Ross single." Levy also felt the station was making a considerable impact in local record sales.

Booklet Out On Statistics

NEW YORK — John Blair & Co., leading broadcast station national advertising representative organization, has released the fifth edition of Statistical Trends in Broadcasting showing, among other things, an increase in national regional radio advertising expenditures of 13 per cent in 1968 with a projected increase of 8.7 per cent during 1969. Local radio showed a 10 per cent in 1968, Blair reports. Based on FCC figures for 1967, the booklet also relates radio TV time sales trends by individual market back to 1963. Copies of the free booklet may be obtained by writing on station letterhead to Blair, 717 Fifth Avenue, New York, N. Y. 10022.

SRA Will Hear Mediator Kheel

NEW YORK—Theodore W. Kheel, labor mediator, will be the guest speaker May 20 for the 12th annual Silver Nail and Gold Key advertising awards luncheon of the Station Representatives Association at the Hotel Plaza, according to Martin L. Nierman, president of Edward Petry & Co., and program chairmen, and SRA president Frank Martin, president of John Blair & Co.

Delay Renewals Of 2 Stations

WASHINGTON—Two New York Latin music stations, WHOM and WBNX have had license renewals deferred by the Federal Communications Commission, pending court proceedings against deejays on the stations for alleged payola and perjury. (Billboard Aug. 3, 1968.)

New York Federal District Court has not yet considered the cases, which involved Freddy Baez, Rafael Diaz Gutierrez and Hipolito Vega at WHOM, and Pablo Raul Alarcon of WBNX.

(Continued on page 54)

Selling Sounds

What's doing among the major music houses. Items should be sent to Claude Hall, Radio-TV Editor, Billboard, 165 W. 46th St., New York, N. Y. 10036.

WEEK OF 12-16 MAY

PEPPER & TANNER, Dallas, Memphis

Amalie Oil Co. for Creamer & Colarossi Inc. of New York; **Burt Gottlieb** was vice-president and creative director and **Jim Andrews** account executive for agency; for **Pepper & Tanner, Larry Muhoberac** was music director, **Phil Kelly** art director, **Pete Pedarson** creative director, and **Ralph Staehon** senior vice-president and production manager.

Kroger Co. for Campbell-Mithun of Chicago; **Brad Hoffman** was account executive and **Bill Whiting** art director for agency; for Pepper & Tanner, **Hub Atwood** and **Joe Geraimo** were the music directors in Memphis, **Gary Wells** the creative director in Dallas, and **Ralph Staehon** senior vice-president and production manager.

★ ★ ★

DAVID LUCAS ASSOCIATES, New York 581-3970

Life Buoy for SSC&B, New York; Charles Ballenta was agency producer for these TV spots. **David Lucas** wrote the music, which was recorded at Gothem Recording Studios; **Ed Rica** was anginaar at Gotham.

Lipton Ica Tea for SSC&B, New York; **Larry Katz** was agency producer for these radio-TV spots. A&R Recording Studios was used.

★ ★ ★

LOU GARISTO PRODUCTIONS, New York 759-6210

Singer for J. Waltar Thompson; **Bob LaChanca** was agency producer for these TV spots recorded at National Recording Studios.

Ford for J. Waltar Thompson; **Stan Tarner** was agency producer for these TV spots recorded at National Recording Studios.

Bond Bread for McCann-Erickson; **Ray Johnson** was agency producer for these radio-TV spots recorded at Netional Recording Studios.

Nautrament for Will Graham Co.; **Marie Gordon** was agency producer for these radio-TV spots recorded at National Recording Studios.

★ ★ ★

GRANT & MURTAUGH, New York 581-4000

Frito's for Tracey Locke of Dallas; **Kevin Biggoes** was agency producar. Recorded at Fine Recording Studios.

Mountain Dew for BBD&O; **Spencar Michlin** was agency producer for this 60-second radio spot eimed at the Latin-American market. Racorded et A&R Recording Studios.

American Express for Ogilvy & Mather; **Jack Beck** was agency producer. Recorded at A&R Recording Studios.

Coca-Cola for McCann-Erickson; agency producars were **Dee Ito** and **Petar Lummon** for this series of five TV spots aimed for the International market. Four of the spots were recorded at Aura Recording and one was partialy recorded at Fine Recording Studios and on Moog Synthasizer.

French's Mustard for J. Waltar Thompson; **Bill Taub** was agency producar for this 30-second TV spot recordad at Fina Recording Studio.

★ ★ ★

MBA MUSIC, NEW YORK MU 8-2847

Cleirol for Doyle Dane & Bernbach; **Philip Bodwell** was agency producer. Recorded at Fine Recording Studios.

Chocks Vitamins for J. Waiter Thompson; **Gordon Klovanbach** wes agency producer. Racordad at Aura Recording Studios.

Hero (a Lever Brothers detergent) for Doyle Dane & Bernbach; **Len Serwotka** was agency producer. Recorded at Fine Recording Studios.

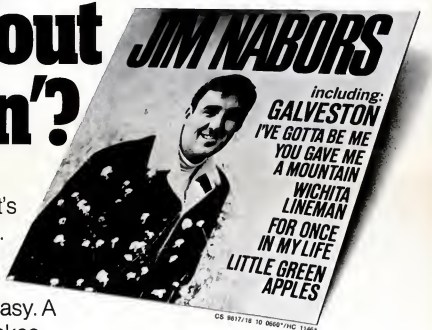
Sunny Bunch (a General Mills sneck product) for Neder, Harper & Steers of Chicago; **Jarry Fortis** was agency producer. Recorded at Fine Recording Studios.

Webster Urges Think-Outs On Commercial With Staff

NEW ORLEANS — Radio stations should have "think-outs" with account and creative staffs on local commercials, according to Maurie Webster, vice-president of the CBS radio services division. Speaking on the power of radio's new sounds before the 47th annual convention of the Public Utilities Advertising Association here last week, Webster said that "first you should make sure of the radio qualifications of people at the agency because creating for radio is a real skill—they shouldn't learn at your expense. Then meet with account and creative people listen to the best commercials, discuss how you can use radio's appeal to different audience segments at different times of the day." He

(Continued on page 54)

What does a boy from Sylacauga, Alabama know about 'Galveston'?



JIM NABORS knows what it's like to be far away from home. And loved ones. So he leans back and just sings about the things he knows. Smooth and easy. A natural way with a song that makes people really want to listen.

What does a boy from Sylacauga know about "Galveston"? And "I've Gotta Be Me"? And "You Gave Me a Mountain"? He knows how to sing them in that big full baritone voice. And his thousands of fans know something, too. How to buy them. ON COLUMBIA RECORDS®

® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A. *8-track stereo tape cartridge 14-track reel-to-reel tape

AGAIN & AGAIN & AGAIN
THE TURTLES
AGAIN & AGAIN & AGAIN
THE TURTLES
AGAIN & AGAIN & AGAIN

IT AIN'T ME BABE

LET ME BE

YOU BABY

GRIM REAPER

CAN I GET TO KNOW YOU BETTER

HAPPY TOGETHER

SHE'D RATHER BE WITH ME

YOU KNOW WHAT I MEAN

SHE'S MY GIRL

SOUND ASLEEP

STORY OF ROCK AND ROLL

ELENORE

YOU SHOWED ME

& AGAIN

"YOU DON'T HAVE TO WALK IN THE RAIN"

WW308

PRODUCED BY RAY DAVIES

WHITE WHALE RECORD COMPANY

BLIMP

WHITE WHALE

KETTYHANK

Radio-TV programming

LP Programming Has PD's in Quandary

• Continued from page 1

son to play many albums "because there's so many singles coming out we just don't have time for album cuts unless something is real hot like a Beatles album.

But albums are selling more and more in the same pattern as singles. There were more than 30 million-dollar albums on Billboard's Top LP's Chart last week. Many albums are outselling singles by the same artists—indications of perhaps a larger radio audience available to the alert radio station. And many record companies are not releasing singles now until they have judged which one is going to be the most popular from a given album.

The problem has become so severe that Billboard will devote special attention to it June 19-22 at the second annual Radio Programming Forum, which will be held at the Waldorf-Astoria Hotel. One of the experts in programming album cuts who'll be giving precise details on album cuts will be Pat McMahon, program director of KRIZ, No. 1-rated Top 40 station in Phoenix. The problem will also come under study in other sessions, such as when WABX-FM station manager John Detz, Detroit, speaks on the growth of progressive rock as a music format. And a special eleven-man showdown roundtable discussion will be devoted to "Keeping Up With and Evaluating the New Record Releases." Several other speakers will cover closely related topics.

Last year, some 500 station managers, program directors, and air personalities attended the Billboard Forum. Registrations for this year's event, the only educational programming meeting of this type, may be sent to Radio Programming Forum, Ninth Floor, 300 Madison Avenue, New York, N. Y. 10017. Fee is $125 and covers all luncheons, work materials, and social receptions.

New Speakers

New speakers just added to the slate of more than 35 leading radio men include Miles David, president of the Radio Advertising Bureau; program director Jack Gardiner, KBOX, Dallas; air personality Dick Biondi, WCFL, Chicago; music director and air personality Buzz Lawrence, KHOW, Denver; recording engineer Phil Ramone; A&R Recording Studio, New York.

Some radio stations are facing the problem squarely; WPOP in Harford, for example, where music director Bob Paiva says he's playing quite a few album cuts, but "it's very difficult to base choice of these individual cuts on album sales."

A few months ago, WPOP expanded its programming philosophy, Paiva said, to include more music. The reason was that some albums are so strong, like the recent Blood, Sweat, and Tears album "that you just have to consider it."

The problem, he feels, is that it's easy to make a mistake in picking the individual cuts. "One station I heard was playing cuts by Tom Jones merely because Jones is a hot artist and cuts from a Ray Conniff album because he appeals to adults and they wanted to improve their demographics in ratings with adults. It took several months to form our own opinion on album cuts, but we believe that the ones we play don't necessarily have to be by hot artists or aimed at housewives. For example, we started playing 'Ruby, Don't Take Your Love to Town' by the First Edition from the album because we didn't like the group's last single. Now, the 'Ruby' cut is going to be a single."

LP cuts are still not a "signficant" part of the WPOP programming.

(Continued on page 30)

WPOP Holds Pop 'Class' For Rock Groups May 24

HARTFORD, Conn.—WPOP will hold its third annual Pop Music Seminar, Sunday (24) at 2 p.m., at Syncron Studios in Wallingford, between Hartford and New Haven. Guiding the seminar, which is aimed at educating local rock groups about the record and radio businesses, will be WPOP music director Bob Paiva and Doc Cavalier, record producer and the owner of Syncron Studios.

Speakers for the afternoon seminar will include songwriter-producer Wes Farrell, Buddah Records promotion director Marty Thau, Cavalier, Paiva, and Billboard radio-TV editor Claude Hall. Farrell produces such groups as the Brooklyn Bridge and the Elephant's Memory. Cavalier produces the U. S. 99 and the Pulse.

Cavalier will advise on the functions of a studio; Paiva will discuss what the artist can expect after his record is released and what radio stations can mean to the performer.

AVCO Revamping 'Hayride' TV Show

CINCINNATI — AVCO Broadcasting is revamping its long-running "Midwestern Hayride" TV show around new host-performer Hensen Cargill and will unstring its fiddles to bring on 12-string guitars, the electric bass, background voices, and name guest artists.

The new show will be syndicated as the "Country Hayride" through AVCO Embassy Pictures.

In announcing the signing of Cargill to a long-term contract, AVCO vice-president of programming Gene McPherson also named Richard Thrall as executive producer, Bill Sprague as producer, Bob Heath as director, and Warren Baker as production manager of the new show. Dean Richards, who'd been driver of the old "Hayride" since 1957, will become associate producer and music director.

The new look and sound of the "Hayride" will premiere Aug. 2, McPherson said. it is carried here on WLW-TV and also on the AVCO stations WLWD-TV in Dayton, WLWC-TV in Columbus, WLWI-TV in Indianapolis, and WOAI-TV in San Antonio. Kenny Price, Bonnie Lou, Charlie Gore, Estil McNew, the Three K's, the Boyer Sisters, Jeanetta Lunsford, and the comedy team of Zeke and Bill will continue as featured performers.

McPherson said the unique style of Cargill will set the tone for the new sound on the show; Cargill blends country, rock, folk, and pop. The show started on WLW in Cincinnati in the early 1940's. It went on WLWT-TV in Cincinnati soon after the station went on the air in 1948. It has also served as summer replacement on both NBC-TV and ABC-TV networks.

'Upbeat' Outlet To Be WEWS-TV

CLEVELAND — "Upbeat," the nation's leading syndicated record bandstand show, will be distributed directly by WEWS-TV. WEWS-TV originated the show more than five years ago and owns all rights. It is produced at WEWS-TV studios in conjunction with Herman Spero Productions, which will continue to produce the show. Former distributor of the bandstand-type TV show, one of the leading exposures for record acts, was Broadcasting TV System.

Mgmt.-Directed Play Clicking at KREM

SPOKANE—More and more, the role of management in music programming becomes necessary. By getting deeply involved in the records, Gene Wilkin brought KREM to a healthy audience rating picture. Wilkin, with a background that includes WCAN in Portland, Me., and WHYN in Springfield, Mass., took over at easy listening-formated KREM while the Nov./Dec. Pulse ratings were being tabulated. But it's the January/March Pulse that tells the story:

- From 6-10 a.m., KREM tripled its total male audience and went from fourth to second place; more than tripled total women and moved into first place, and also came off No. 1 in both men and women 25-49.
- From 10 a.m.-3 p.m., KREM came up from seventh in total men to No. 2 and more than doubled its figures; also doubled total women and emerged No. 1.
- From 3-7 p.m., KREM shot up from No. 5 in total men to No. 2 with double the audience; more than tripled the male audience for a No. 1 finish; and just about doubled its total female audience to come out No. 1.

Wilkin says that the "sound" he is trying to create . . . and obviously has created . . . is "an emotional up (but not too up), tight, happy balanced sound that runs like a river."

His first project on joining the King Broadcasting station was to listen to every record. He personally marked the ones he wanted played with a green check. No green check, no play. He also did a bit of switching; there had been a ratio of 70 per cent album cuts to 30 per cent singles being aired. Wilkin turned this ratio around and now 70 per cent of the tunes played on KREM are from singles. The reason for this, of course, is to get newer records on the air faster; KREM tries to play new records at least two weeks before they appear on the national charts.

Also involved in the programming, naturally, was a close study of the programming being done by the competition. And a new jingles package was added to bring fresh sound. But basically, the improvement in the ratings picture at KREM can be attributed to basic broadcasting principles, believes Wilkin. There was no spectacular change in format nor the quick, but perhaps fickle audience hypo's by a super-duper promotion. He just strengthened KREM's weak points and set out to build the morale of the station's personnel through internal promotions and evidence of sincere management concern.

KTBC PROGRAM MANAGER Al Mustin, laft, and KTBC music director Arch Campbell, right, discuss a Ronnia Aldrick Week promotion for London Records with Bill Ham, promotion director for H. W. Daily's distributing firm in Houston. Tha Austin, Tex., radio station gave away nearly 100 albums during tha "Mystery Selection of tha Hour" promotion.

PROGRAMMING CONSULTANT Bill Gavin, KYA program director Dick Starr and KYA personality Gary Schaffer are part of the antics of the Cartoona, a new English group on Atlantic Records. The occasion was a party honoring winnars in San Francisco of the KYA and KOIT-FM "Cartoona" art contest promotion. Schaffer is at left, Gavin is in center with glasses, with Starr to the right of Gavin. The rest are mambars of tha group.

KMOX-TV in Show Launch

ST. LOUIS — The owned-and-operated stations of CBS-TV have launched a new half-hour music show, created by KMOX-TV, to showcase performances by new and unrecognized talent in various music fields. St. Louis musician Ollie Raymond is host and producer of "Music, Music, Music." The first show in New York over WCBS-TV features Tony Bennett and the Dixie Jesters performing Dixieland jazz. Temple Stewart was vocalist.

Programming Aids

Programming guidelines from key, pacesetting radio stations, including Best Bets, Best Leftfield Picks, Biggest Happenings, and Biggest Newcomers.

HOT 100

Albany, N. Y. (WSUA)
Keith Mann, Music Director
BP: "I Turns It All Away," Bob Dylan, Columbia. **BLFP:** "Black Pearl," Sonny Charles, A&M. **BH:** "Get Back," The Beatles, Apple. **BLFH:** "Oh, Happy Day," Edwin Hawkins Singers, Pavilion.

Altoona, Pa. (WFBG)
John Anthony, Program Director
BP: "Get Back," The Beatles. **BLFP:** "I Can't Quit Her," Arbors. **BH:** "Get Back,"/"These Eyes." **BLFH:** "Grazin' in the Grass," Friends of Distinction.

Babylon, N. Y. (WBAB), Mike Jeffers, Music Director/Personality
BP: "One," Three Dog Night, Dunhill. **BLFP:** "Tomorrow, Tomorrow," Bee Gees, Atco. **BH:** "Oh Happy Day," Edwin Hawkins Singers, Pavilion. **BLFH:** "Hush a Bye," Jay and the Americans, United Artists.

Bee Gelle, Fla. (WTAI), Pete Jackson, Music Director, Personality
BP: "I Wanna Testify," Johnny Taylor, Stax. **BLFP:** "Remember the Times," Leviathan, Reprise. **BH:** "Get Back," The Beatles, Apple. **BLFH:** "Me and Mr. Hohner," Bobby Darin, Direction.

Louisville, Ky. (WAKY)
Johnny Randolph, Asst. Program/Music Director, Personality
BP: "Cry to Me," Betty Harris, Jubilee. **BLFP:** "Color Him Father," Winstons, Metro. **BH:** "Get Back," Beatles, Apple. **BLFH:** "It's Only Love," B. J. Thomas, Spector.

Lynchburg, Va. (WLLL), Bob Davis
BP: "Big Wheels," Thomas Bippy, Maintenance Tickle Co., Harbour. **BLFP:** "Sec," Mark Arizanda, Alladin. **BH:** "Buying a Book," Joe Tex, Dial. **BLFH:** "Proud Mary," Solomon Burke, Bell.

Manitowoc, Wis. (WOMT)
Jack Porter, Personality
BP: "Cook, Groovy and His Bubblegum Army," Capt. Groovy, Super K. **BLFP:** "Me and Mr. Hohner," Bobby Darin, Direction. **BH:** "Special Delivery," 1910 Fruitgum Company, Buddah. **BLFH:** "Green Door," Germs, Honor Bright.

Middletown, N. Y. (WALL)
Larry Berger, Music Director
BP: "My Sheila Annie," Stevie Wonder, Tamla. **BLFP:** "We Got More Soul," Dyke and the Blazers, Original Sound. **BH:** "Love," Mercy, Sundi. **BLFH:** "Hurt, Hurt," Andy Williams, Columbia.

Muncie, Ind. (WERK), Big Joe London, Associate Program Director
BP: "Welcome Me Love," Brooklyn Bridge, Buddah. **BLFP:** "It's Never Too Late," Stoppenwolf, Dunhill. **BH:** "Oh Happy Day," Edwin Hawkins Singers, Pavilion. **BLFH:** "Bad Moon Rising," C. C. Revival, Fantasy.

Norfolk, Va. (WNOR)
Ron James, Music Director, Personality
BP: "Bad Moon Rising/Lodi," Creedence Clearwater, Fantasy. **BLFP:** "Seattle," Perry Como. KCA. **BH:** "Get Back," Beatles, Apple. **BLFH:** "I Need You Now," Solomon Burke, Bell.

Orangeburg, S. C. (WORG)
Ted Bell, Music Director
BP: "Bringing Me Down," Zombies, Date. **BLFP:** "Baby, I Love You," Andy Kim, Steed. **BH:** "Don't Worry Thinking About My Baby," Marvin Gaye, Tamla. **BLFH:** "Memphis," Lonnie Mack.

Phoenix, Ariz. (KRIZ), Steve Martin
BP: "Ruby," First Edition, Reprise. **BLFP:** "Seattle," Perry Como, RCA. **BH:** "These Eyes," Guess Who, RCA. **BLFH:** "Hello, Mrs. No," Danish Lot and Found, Laurie.

Pittsfield, Mass. (WBEC)
Jim Walker, Music Director
BP: "I Could Never Tell a Lie," New Colony Six, Mercury. **BLFP:** "More Today Than Yesterday," Spiral Staircase, Columbia. **BH:** "Love Can Make You Happy," Mercy, Sundi. **BLFH:** "I Can't Quit Her," Arbors, Dune.

Flinten, Pa. (WPTS)
Rick Skidmore, Personality
BP: "Tomorrow, Tomorrow," Bee Gees, Atco. **BLFP:** "Good Morning Starshine," Oliver, Jubilee. **BH:** "Special Delivery," 1910 Fruitgum Company, Buddah. "Aunt Matilda's Double Yummy," Two Dollar Question, Scepter.

San Antonio, Tex. (WTSA)
Kohn Hansen, Program Director
BP: "Penny Arcade," Sergio Mendes, A&M. **BLFP:** "Sorry Suzanne," Hollies, Epic. **BH:** "Oh Happy Day," Edwin Hawkins, Pavilion. **BLFH:** "Love Can Make You So Very Happy," Mercy, Sundi.

Troy, N. Y. (WTRY), Mike Mitchell, Music Director, Personality
BP: "Sincerely," Four Seasons, Philips. **BLFP:** "Penny Arcade," Sergio Mendes, A&M. **BH:** "Get Back," Beatles, Apple. **BLFH:** "Oh Happy Day," Edwin Hawkins Singers, Pavilion.

Wichita, Kan. (KEYN AM & Stereo FM)
Greg Oest, Program Director
BP: "Title Pending, Capitol. **BLFP:** "Stoney End," B. J. Thomas, Scepter. **BH:** "I've Been Hurt," Bill Deal, Heritage. **BLFH:** "Green Door," The Germs, Honor Bright.

Willoughby, Ohio (WELW)
Chris Quinn, Music Director, Personality
BP: "Love, Love, Love," Joe Jeffrey Group, Wand. **BLFP:** "The Day Columbus Came Down," Sir Francisco Earthquake, Smash. **BH:** "Get Back," Beatles. **BLFH:** "Hurt, Hurt, Hurt," Andy "Jurselton," Desmond Dekker and the Aces, Uni.

COUNTRY

Burbank, Calif. (KBBQ)
Larry Scott, Music Director
BP: "Mind Me, Kiss Me, Thrill Me," Johnny and Joni Mosby, Capitol. **BLFP:** "You Comb Her Hair," Carol Channing, Dot. **BH:** "Singin' My Song," Tammy Wynette, Epic. **BLFH:** "Games People Play," Freddy Weller, Columbia.

Chester, Pa. (WEEZ)
Bob White, Music Director, Personality
BP: "Johnny B. Goode," Buck Owens, Capitol. **BLFP:** "I'll Something Better," Bobby Lewis, UA. **BH:** "All For the Love of a Girl," Claude King, Columbia. **BLFH:** "Lovin' You Hurts Too Much," Joe Hickey, Voice of Country.

Cincinnati, Ohio (WUBE)
Bob Tiffin, Music Director
BP: "Cut Across Shorty," Nat Stuckey, RCA. **BLFP:** "Hold on Out of My Mind," Lee Hazlewood and Ann Margret, Lee. **BH:** "Singin' My Song," Tammy Wynette, Epic. **BLFH:** "I Don't Love Me Over," Wanda Gail and Larry Lee Owen, Cinnamon.

Columbus, Ohio (WMNI)
Roger Miller, Music Director
BP: "I'll Something Better Comes Along," Bobby Lewis, UA. **BLFP:** "Poor Daddy, Archie Campbell and Bonnie Guitar, RCA. **BH:** "Singin' My World," Tammy Wynette, Epic. **BLFH:** Musicor. **BLFH:** "A Man Away From Home," Jerry Wallace, Challenge.

Dallas-Fort Worth, Tex. (KYAL)
Johnny Dallas, Program Director
BP: "I'll More Important," Conway Twitty, Decca. **BLFP:** "Sweetheart of the Year," Jeannie C. Riley, Plantation. "Everything's OK on the L.B.J.," Lawton Williams, RCA.

Flint, Mich. (WKMF), Jim Harper, Program/Music Director, Personality
BP: "I'll Something Better Comes Along," Bobby Lewis, UA. **BLFP:** "I'm Living Good Without You," Dean Hill. "Leave My Dream Alone," Warner Mack, MGM. **BLFH:** "I'm a Good Man," Jack Reno, Dot.

Kansas City, Kan. (KCKN)
Bob Hamilton, Program Director
BP: "Days of Sand and Shovels," Waylon Jennings, RCA. **BLFP:** "You Can Feel It," Lynn Jones, Capitol (Canada). **BH:** "Singin' My Song," Freddy Weller, Columbia. **BLFH:** "Little Yellow Pumpkin," Lenny Lee, Decca.

Phoenix, Ariz. (KRDS), Bob Pond, Program/Music Director, Personality
BP: "You Don't Have to Say You Love Me," Karen Rondell, Columbia. **BLFP:** "Good Morning Starshine," Oliver, Jubilee. **BH:** "Unmarried Woman in Georgia," Benny Martin, Stop. **BH:** "Singin' My Song," Freddy Weller and Tommy Overstreet, Dot. Columbia. **BLFH:** "Don't Let Me Stop Ing Nursery Rhymes," Jennie C. Riley, Capitol.

Toledo, Ohio (WTOD)
Don Williams, Program Director
BP: "I Got Mad," Jack Reno, Dot. **BLFP:** "Arkansas," Glen Campbell, Capitol. **BH:** "Singin' My Song," Tammy Wynette, Epic. **BLFH:** "Here We Go Again," Nancy Sinatra, Reprise.

COLLEGE

Brooklyn College
Brooklyn, N. Y. (WSCR)
Lenny Bernstein, Music Director
BP: "Strange Brew"/"Tales of Brave Ulysses," Cream, Atco. **BLFP:** "I Love You More Than You Will Ever Know," Blood, Sweat and Tears, Columbia. **BH:** Beatles, Apple. **BLFH:** "Nothing But a Heartache," Flintstones, Dunhill.

Point Park College
Pittsburgh, Pa. (WPPJ), Joy B. Strickland, General Manager/Music Director
BP: "The Chicago Transit Authority," Rock and Roll. **BLFP:** "Hey Jude," "Hey Man," and "Listen," Columbia. **BH:** "Love Can Make You Happy," Mercy, Sundi. **BLFH:** "Communication Breakdown," Led Zeppelin, Atlantic.

(Continued on page 36)

Vox Jox

By CLAUDE HALL
Editor

George W. Bland has been promoted to station manager but will continue duties, too, as general sales manager of country music station WWVA, Wheeling, W. Va.

. . . **Chuck Davis** has moved from the middle of the night, Denver, to do the early morning and program director duties at WSAF, Sarasota, Fla. He reports that **Mac Allen**, former program director of KWKY, Des Moines, Iowa, is in Denver. The "Love" package of ABC's FM Special Projects group continues to expand. Director **Allen Shaw** says the program is now supplying 25 tapes a week to stations using it and only has a one or two-day delay in getting new albums on the air. At the same time, the staff is expanding. **Perry Cooper** has just joined ABC-FM. New York. **Mick Seeber**, formerly with KSAN-FM, will go on the air at KGO-FM in San Francisco and also assist in sales; **George Duskin** is operations director for KGO-FM. In Los Angeles, **Ron Jacobs** has been hired to do air work on KABC-TV. He will also be used in identification to the syndication programming fare. So, things continue to grow for the package.

* * *

Jack Spector, former WMCA, New York, personality, substituted for vacationing **Al Kasha** on WNBC in New York; O'Brien used to be at WLOF, too. . . . Music director **Tom Lynn** at WSLT, 937 Asbury Avenue, Ocean City, N. J., reports MOR records. Good market, as town is full of college students in summer.

. . . **Jay J. Scott**, formerly of WRFY, Ravena, N. Y., is now in the 11-2 slot at WIFE, Springfield, Vt. . . . **Berk Fraser** has been named assistant to the president of Basic Communications; he'll continue as general manager of WTOD in Birmingham.

* * *

Program director **Ted Crammer**, KCKN, Kansas City, Kan., writes: "I do wish you'd be a little kinder to Ted Atkins. He used to be a hero." Cramer also sends in the January/March Pulse for area market, showing the country music station tied with MOR stations KMBZ and WDAF with a 16 in the 6-10 a.m. period. WHB is next with a 15. Between 10 a.m. and noon, however, the station is No. 1 with 15, followed by WDAF and KMBZ with 14, then WDAF with 13 and KCMO with 12. Between 3-7 p.m. WHB is first with 25, while KCKN is fifth with 10. KCKN is fourth with still a 10 share 7-midnight, while WHB tops everything with 14 and KUDL comes out of almost nowhere to take second with 15.

* * *

New line-up at WLEE, Richmond, Va.: **Harvey Hudson, Lee Arbuckle, Randy Scott, Peter Berry, Dick Reus, Mike Miller, Harold Hines** in the all-night slot and **Bob McLain** in the weekend stint.

. . . **Mac Costin**, E. Comm. station manager of WABJ in Adrian, Mich., has been elected a vice-president in the parent firm of Gerity Broadcasting. . . . Music director **Jay H. Howard** of WCNI, P.O. Box 869, Wilmington, N. C. 28401 needs RCA Records' Hot 100 entries since the competition seems to get good service from the distributors, but we don't get a thing."

* * *

George A. Lovejoy has been named general manager of WBBX, Portsmouth, N. H.; he has been with the station about five years. . . . Vocalist **Ruby Wright**, after 17 years with WSAI, Cincinnati, Cincinnati, and recently a performer on the new "Country Time" show on AVCO stations, is retiring.

. . . **Martin Gray**, formerly with WDAF, Kansas City, Mo., has been appointed as administrator of the Gerity Broadcasting Co. . . . Program director **Steve Olen** at WINH in Georgetown, S. C., needs one LP for his show, and KTOE in Mankato, Minn., has hired **Jay Michaels** as program director in Los Angeles and **Rick Jordan** of somewhere in Minneapolis.

* * *

Bill Clark auditioned for a news job at WGAR in Cleveland and got it, but found he liked being on the air, an opening for a show came up, and he's now doing the 8 p.m.-1 a.m. slot. A former deejay, Bill had been doing news on WKBN-TV in Youngstown. . . . The deejay line-up at WOVE, Welch, W. Va., is **Gene Osmon**, program director **Jim Roberts, Eva F. Fabin**, music director **Arnell Church** and **Ron Lee** has come from WJBE in Knoxville, **Nick Drugg**, 6-9a, and **Art Jones**. Needs Hot 100 entries.

* * *

Mack Sanders, owner of KFRM in Wichita, Kan., has just written Dr. **Frank Stanton** of CBS complaining about the new CBS-TV network country music show. Here's the letter in full: "As the owner of radio stations, I am very

(Continued on page 32)

LP Programming Has PD's in Quandary

• *Continued from page 29*

gramming . . . "not like a concerted effort to make the station a progressive rock station." But LP cuts are playing at WPOP, especially on those weeks when enough singles don't measure up to the station's standards. Although the station is playing many records by black artists, they're all pop-oriented. "Soul is way down, for the moment," Paiva said. He could name several LP cuts other stations were playing, including "Gift of Song" from the latest LP by Mason Williams.

Top 40 stations are going to have to deal with the LP cut problem, said Jim Stagg at WCFL. "And a real problem is the number of albums coming out each week . . . 50 to 60 albums a week sometimes. It's going to be tough listening to all of them and deciding which cut or cuts to expose." At the present time, WCFL is only playing album cuts that are potentially releases as singles, It finds this information out from the record promotion men, but on a recent isley Brothers tune, Stagg was crossed up. He was told that "I Know Who You Been Sockin' It To" was going to be their next single and now finds out that that tune is actually the the "B" side while "I Turned You On" is slated to be the plug side of the single. WCFL is now playing LP cuts by Neil Diamond—"Glory Road"—the Fifth Dimension, and Blood, Sweat, and Tears, all in expectation of the particular cuts being released as singles.

Play Very Few

Bob Badger, general manager of WMID in Atlantic City, said his station is playing very few LP cuts and depending on a lot of new singles each week to fight competition from WABC, New York, and Philadelphia stations, which come into the market. Twenty new records each week gives WMID an edge, he feels. He also thinks that this situation might be different if he had local competition and that a Peoples outlet, which was probably the "lazy man's way out."

Sam Holman, assistant general manager, and Russ Simpson, music director and afternoon drive personality at WOHO in Toledo, agree anywhere from six to 10 albums in the control room at all times with exceptional cuts included for the deejays.

"We're not a tightly regimented station," Simpson said. "We'll play things that other stations won't touch, depending on the time of day. Ben Gall on his show late at night, for instance, tests the reaction to certain LP cuts. It was on Gall's show that reaction from listeners pinpointed "Spinning Wheel" as a key cut from the recent LP by the Blood, Sweat, and Tears. WOHO is also playing "And When I Die" from this LP. The Led Zeppelin was discovered by listening to a Detroit progressive rock FM station and WOHO decided to play the cut "Good Times, Bad Times" from that LP as a single. Another cut released as a single, proving the faith that Simpson had in it.

Listener Input

Holman stated that Simpson relies a lot on listener requests and Simpson agreed that "Lemon and Juliet" by Henry Mancini was found via the phone. Kids dug the movie, said Simpson, and wanted to hear the tune. The album was asked for, the cut played. But one can't always depend on requests. There's the chance of hypes from kids and when WOHO tested "Special Delivery" for Buddah, nothing happened during a two-week trial period. Now, of course, WOHO has had to replace the record on the playlist because of its popularity although it was dropped before as a failure.

Play of LP cuts, according to Simpson, could depend on what type of demographics in audience that you want. When he came up with hole in his playlist recently, he added "Day Is Done" by Peter, Paul and Mary with intentions to get older listeners instead of a teen-type single. The bubble gum records happen by themselves and you can't hold them back," he said.

KRLA in Los Angeles is going after album cuts in a big way, billing itself as leaning heavily on albums. At least one-third of the station's music is from albums, said program director Doug Cox. Maybe more," because the station plays

(Continued on page 54)

The New Wave
Pop Plus Country Plus Folk

ST-218 PRODUCED BY DAVID CAVANAUGH
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This column is published for people seeking positions as well as station managers seeking personnel. Rate is $5.00 per column inch (one inch, vertical). A box number will be used if requested, for which there is no charge. Send copy and payment to:

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POSITIONS OPEN

No. 1 rated station in top-30 market wants First-Phone, all-night deck. Minute "Top-40" type or bright, tight-sound music personality. $7,500 to start. Exceptional opportunity for good man. Send tape and resume to: Write Billboard, Box 6109, 165 W. 46th St., New York, N. Y. 10036.

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Music Librarian needed. WVNJ, Young station in fast-growing area, grounding, including best of contemporary and great standards. Novice, big, bright and beautiful sound that sells. Send tape and resume to program station for New Jersey's fastest-growing station for New Jersey's fastest-growing station in the area. Great deal. Good salary, fringe benefits. Immediate opening. Call 201-462-6600. Ask program director Steven Van Gieck.

Immediate opening for irresponsible guy with superior sense of humor. Send resume, picture and salary desired to: Box 5376, Billboard, Cincinnati. Salary based on experience. Send resume and picture (all returned) to Frank Bodin WTRI, Brunswick, Md. 21716.

Note to all applicants: If you're sending resume, tape, and or other material to a box number, please include complete address. What's the address it to the proper radio station.

Major market operation with immediate opening for a strong "Top-40" personality with production ability. Salary open. Send tape and resume. Write: Billboard, Box 6107, 165 W. 46th St., New York, N. Y. 10036.

Newsman—WIXY-1260 in Cleveland, Ohio, looking for aggressive newsman. If looking for a station where reporters work and do a "dramatic" newscast in contemporary style, rush an air check and resume to general manager, WIXY, 1260 Ontario Street, Ave., Cleveland, Ohio 44115. Please don't phone.

Modern market easy listening station willing to pay $600-$800 per week for a solid announcer/salesman who also handle production. This station is part of one of the largest broadcasting chains. Good opportunities for advancement are unlimited. Contact Claude Hall, Box KR, Billboard.

Canadian Top 40 station needs evening personality. Must be creative, with some production experience. Contact: Claude Hall, Billboard, Box NN.

1,000-watt, 24-hour country music station in southeast needs experienced personality. Pay is good, working conditions are friendly. This is a modern country music station that aims to be the best. Send tape and resume to: Midwest Radio-Exclusive Agency. Contact Claude Hall, Billboard, Box 10.

Tight board personality to be a small medium market ready for move up. Earn top money. Must be willing to be the No. 1 station in midday man. Must have 1st phone, 3 years recent, good board, good news and references. Join a group with a good record and a bright future. Contact Don R. Williams, KLEO, 316-343-3266, Wichita, Kan.

Tight board personality for a small medium market ready for move up. Earn top money. Must be willing to be the No. 1 station in midday man. Must have 1st phone, 3 years recent, good board, good news and references. Join a group with a good record and a bright future. Contact Don R. Williams, KLEO, 316-343-3266, Wichita, Kan.

Chicago-based company wants experienced salesmen to sell radio time by telephone. Travel Midwest, no car necessary, expense account bonus schedules. Excellent opportunity for right man. Call for appointment. Will teach. Ideal for veteran. Dread draft. Mr. Singer, Area Code 515-275-9200, Robert Hall Clothes, 1000 Crocker Park, Peterson Ave., Chicago, Ill. 60645.

I challenge you! To be bright, heavy personality. To take pride in being the best. Production a must. Tape and job for opportunities with fast-growing, dynamic broadcast corporation. To do short-average pay. Send tape & production. To record selling. Tape will be returned. Write: Box 5377, Billboard, Cincinnati. Tell all in first letter. Powerful station. To send tape & resume to: Box 5375, Billboard, Cincinnati. Tell all in first letter. Call 414-234-4441 or 414-261-1170. Jack Dorton, P.O. Box 1, Oconto, Wis. 54153. Wenpun, Wis. 53963.

News Director to gather, write, and air local and regional news. Near St. Louis. $125 to $150, depending upon experience and training. Airmail resume and a photo to Box 0125, c/o Billboard.

No. 1 Top 40 contemporary in Colorado Springs needs experienced all-night personality. Send air check and resume with salary desired to: Program Director, Jerry Castro, KKTV, Box 1718, Colorado Springs, Colorado.

Super D.J., No. 1, R&B jock in L.A. Pulse Ratings No. 1 in Sunday. Number 1 during my time slot show no No. 3. Now No. 2. Pulse, Feb., Feb. 9 p.m. Available for immediate employment. Will go anywhere, and buy time, if need be. Specified—can do Top 40, Drake, and Personality. Tape and resume sent on request. Call: 213-392-8306.

$120 per week to top 40 personality. Willing to take someone whose experience is limited, but who has the desire to learn and be trained. You'll be doing a six-hour evening show, so don't bother to apply unless you like to. No. 1 in market. Contact: Program Director, WTRI, Box 1, Pittsfield, Mass. 413—442-2595.

Two sharp country/pollten personalities needed for WTOD, Toledo. Should be professionals, good on prod. Contact program director Jack Williams as soon as possible, 419—385-2507.

Canadian Top 40 station, very close to U.S. border, has opening for announcer. Salary open. Write or phone Jim Hunter, CKSH, 1 Greenville St., Toronto, Ont. 199, or phone 416—923-0991.

KROY, Sacramento, needs an all-night personality. Must be able to communicate with the "now" and contemporary pop. Salary open. Write for right man. Must want to work his hours right. Contact: Program director Johnny Hyde, 916—457-4747.

Modern country music program director wanted for station in Florida. Currently ranked by Pulse as #2. Proven track record. Can supply exciting, creative air sound to any radio station looking for high ratings and big billings. Write: Box 0124, Claude Hall, Box A, Billboard Magazine.

Canadian stations, attention! Available immediately. John Murphy, 19 yrs. old, 3rd phone, broadcast, Ken Nordine, 19 yrs. old, 3rd phone, broadcast. Both have had 1 year's exp. and broadcast school training. Rich Hamilton, 2 yrs.' exp. drive time and contemporary music specialist. Call 201—264-3497, Winnipeg.

POSITIONS WANTED

R&B program director and announcer, 10 years' experience, 26, desires seeking similar position. Prefer to be located in South. Contact: Box Z, c/o Claude Hall, Billboard.

Milwaukee area stations needing a quality-minded experienced announcer? Let me tell you about myself. Contact Box 0126, Billboard.

Major market radio program consultant is looking for medium market Album and medium and major market Pop/Rock air talent. Proven formula for success. Will work with you to get the right markets. Management with a forcelait can get the full story in writing on available markets and you can be considered for the one most compatible. More information is available by writing in confidence to Box 06, Billboard, 165 W. 46th St., New York, N. Y. 10036.

New owners. By mutual agreement, top employment. Write: Box 0123, Joseph, Mo., has been ended. If you're looking for a 25-year-old veteran with practical experience in all phases of radio, who is willing to work hard, and who can contribute to the combination job of announcer and program director, contact: Dennis Malle, 816—345-7274, or write c/o 3409 Lafayette, Saint Joseph, Missouri 64506.

Young, bright-sounding personality, 1st phone, broadcast school, prefers MOR station in D.C.—Md.—Va. Pre-sires. Third class endorsement. Tape, No military obligations. Will travel. Write: Box 0122, Billboard, 1564 Broadway St., New York, N. Y. 10036.

New talent, recent grad. Some experience. Will relocate. Call Jerry Stephens, 201—744-1133, or write 1133 Schaffer St., Brooklyn, N. Y. 11207.

I will now consider jobs in Calif., Conn., or New York. 12 yrs. exp. in phone. Announcer, program dir. in Hawaii; seeking MOR, Top 40, or Contemporary. Will relocate. Tired of here, but I have made lots of good money from Top 40. Write Ken Roberts, 2424 Liliepeze Ave., Honolulu, Hawaii 96818.

No. 1 rated show—3½ yrs. solid rock experience. Broadcast school trained, first phone. Presently employed but will relocate. Will travel weekly, and also bed top-rated work. Also good for short-term relief. Call KCLU, Rolla, Mo. Ready for the 1st week in March. Will go anywhere. Avail. at 1 week notice. Send station tape and complete resume evaluable upon request. Write: Box 0119, Billboard, 1564 Broadway St., New York, N. Y. 10036.

"Need an experienced newsman for the summer months? Young man with desire to move up to a good market. Broadcast school trained and delivery. 1 year news in college. Will relocate anywhere. Call Jim Avett at 414—261-1170. Send tape and complete resume evaluable upon request. Write: Box 0118, Billboard, 1564 Broadway St., New York, N. Y. 10036.

Heavyweight major market morning man looking. Experienced with humor, sound knowledge of contemporary, top 40 & MOR music, news and production. Married, vet, college, no problems. Excellent references. Tape and resume to major station only. Write: Box 0117, Billboard, 1564 Broadway St., New York, N. Y. 10036.

Announcer with three years' experience with MOR station seeks employment at MOR station. Prefer Southeastern U. S. Tape and info upon request. Contact: Program Director, 3907 Angel Place, Jacksonville, Florida 32216, or call: (904) 771-3403.

Small market program director with Top 40 background. Have been in my present position four years. Married, two children, college graduate. Will relocate. Available shortly after May 15, so please hurry! Write: Box B, Billboard.

Of course, we're an Equal Opportunity Employer. But qualification is the important thing. We're looking for a program director with 3 years' experience in contemporary and/or country formats. Must have good supervision, who takes direction well and who can be a leader. Tell us about yourself in your first letter. Write him! Here I am. Reply to: Music Director, Box 5374, Billboard, 1564 Broadway St., New York, N. Y. 10019.

Jock Armstrong, a wild type of deejay with personality-plus and soundeffects-galore, is looking for employment in top-40 radio. Presently employed and CHUM in Toronto. Not inclined to leave the "Big Apple." Write to: If you believe in letting a deejay be himself, I'm your man. Send me your tape and I'll provide dozens of references evaluable. Call: 416—630-8135.

Enthusiastic, creative D.J. seeks job with announcing and production. Has Six years' experience in the Top 40, and will work for minimum salary to prove. 24 years old. 3rd phone. Contact: Jim Hunter, CKSH, 1 Greenville St., Toronto, Ont. 199, or phone 416—923-0991.

First-class Ticket Holder, with six years' experience, would like to get into jock role with station in medium market in South. Am presently employed, but am not interesting just isn't my bag. I love radio but can't stand backstabbing or pressured tactics. Isn't there some station still left with humane working conditions? Write: Billboard, Box 0126.

Want a children's program but can't find qualified personality? Male, 26, taught school 7 years, 4 years radio, 2 years as program director. Has creative ideas and musical preferences. Some TV experience. Contact Billboard, Box 0119, 165 W. 46th St., New York, New York 10036.

23-year-old off-air programming production man seeking job with Top 40 station. Seven years' exp. Prefer Southeastern U.S. Will relocate. Excellent recordkeeping and timing. Married. Contact Frank Gould, 614—297-7376.

Available immediately: Top-notch "Pro" for all slots. 10 years' experience, excellent references, age 25. Broadcast school graduate, 1st phone, operational, tight production and sales. Good voice, strong person, ability. Contact Market Solutions, Fair lane end resume call (801) 582-2035.

"College student seeking summer employment. Will relocate. Currently with No. 1 MOR station in four-station market. Broadcast school trained, looking for a position with a large MOR station. Have good voice, 3rd phone, experience in college studio and with my planned career development is ready." Write Billboard, Box 0097, 165 W. 46th St., New York, N. Y. 10036.

Single, bright-sounding Top 40 Personality, 1st phone, broadcast school trained, 3 years' exp. Currently employed in Pennsylvania. Maryland. West Virginia area. Will relocate, etc. Write: Box 0098, Billboard, 165 W. 46th St., New York, N. Y. 10036.

Top-notch Jock at a top station in a major market is looking for a new job. Will settle in a comparable market or #1 in a smaller one. Will go anywhere if right air combo. Tape and resume sent on request. Call Jim Avett at 414—261-1170. Send my audition tape and complete resume. No calls. Write Box 067, Billboard, 165 W. 46th St., New York, N. Y. 10036.

Need an extra man during the summer? I'm young but have 3 years' experience over this time, a thinker, and a dealer in "live radio" that sells. Will go anywhere. Call collect: (212) 346-3017.

Experienced salesman wanted to sell advertising for TV station in Northeastern U.S. Excellent salary, fringe benefits. Call on national and local accounts. Write: Box 0121, Billboard, 1564 Broadway St., New York, N. Y. 10036.

Vox Jox

• *Continued from page 30*

happy to learn that your network has scheduled a country music show featuring **Roy Clark** and **Buck Owens.** I am sure your network will capture the tremendous appeal of country music. However, I am very disturbed and puzzled that your programming department would select a title such as 'Hee Haw.' I feel that this is a slap at we of the country music business. If you read the history programming and production departments check, they will find that country music has originated from the sales of hay and wagon wheels to the point now that it has appealed to folk in every walk of life. I sincerely hope that the name will be changed to a more suitable name for this fine type of entertainment. I also pledge my full assistance to promote this show." I agree with Saunders. If you'd like to voice your opinion, write to **Dr. Frank** Saunders, c/o you'd like to voice Masters, CBS, 51 West 52d Street, New York, N. Y. As much as I like **Buck Owens** and I'm happy **Jack McFadden,** I would like to see a different name for the show.

★ ★

Dave Randall, former program director of WNEW in Metropolis Bench, Fla., has joined WGOW, a Hot 100 station in Chattanooga, Tenn. Taking over at program director of WGOW is **Doug Hamgomery,** who joined the station about a year ago. . . . **William R. Fantini,** an announcer at WKUL, in Cullman, Ala., has joined WPBS-FM, Philadelphia, in a sales capacity. . . . So many guys to keep track of that I may occasionally report a deejay's wife anyway. **Robin Sherwood** has shifted from WDGY in Minneapolis to KDWB there.

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*READEX, INC. Survey, January, 1968. (Figures total less than 100% due to multiple answers)

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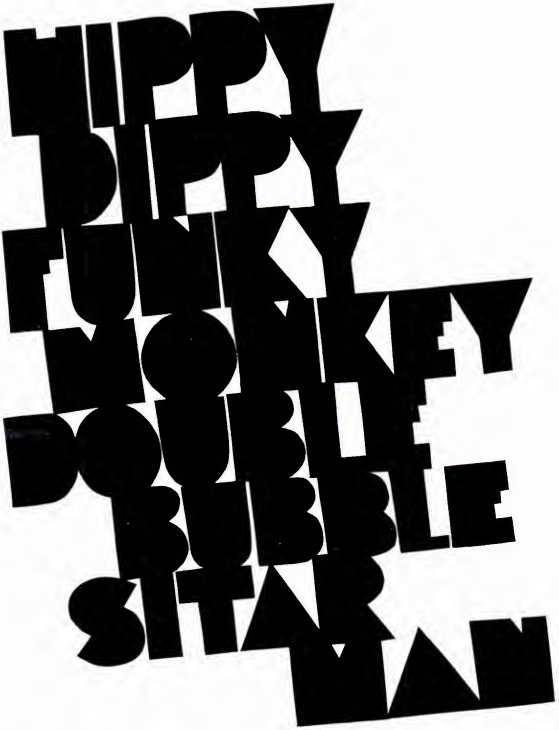

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Programming Aids

• *Continued from page 30*

EASY LISTENING

Atlanta, Ga. (WSB Radio)
Chris Fortson, Music Librarian

BP: "In the Ghetto," Elvis Presley, RCA Victor. **BLFP:** "Blue on Blue," Bobby Vinton, Epic. **BH:** "Have We Got Again," Nancy Sinatra, Reprise. **BLFH:** "Heather Honey," Tommy Roe, ABC.

Indianapolis, Ind. (WZLW)
Jay Williams, Personality

BP: "Denver," Ronnie Milsap, Scepter. **BLFP:** "Friend, Lover, Woman, Wife," O. C. Smith, Columbia. **BH:** "Oh Happy Day," Edwin Hawkins, Pavilion. **BLFH:** "These Eyes," Guess Who, RCA.

Jacksonville, Ill. (WLDS)
Wayne Edwards, Announcer

BP: "I Could Never Lie to You," New Colony Six. **BLFP:** "Theme From Romeo and Juliet," Roger Williams. **BH:** "I'm a Drifter," Bobby Goldsboro. **BLFH:** "Love Can Make You So Very Happy," Mercy.

Miami, Fla. (WIOD)
Yolando Poropat, Music Director

BP: "Heart Hot Her," Herb Alpert, A&M. **BLFP:** "Didn't We," Robert Goulet, Columbia. **BH:** "Hungry," Four Seasons, Liberty. **BLFH:** "Romeo and Juliet Theme," Henry Mancini, RCA.

Norwich, Conn. (WICH)
Bob Craig, Program Director

BP: "Love Me Tonight," Tom Jones, Parrot. **BLFP:** "My Cherie Amour," Stevie Wonder, Tamla. **BH:** "Romeo and Juliet," Henry Mancini, RCA. **BLFH:** "Truck Stop," Jerry Naylor, ABC.

San Francisco (KNBR), Mike Button

BP: "Heather Honey," Tommy Roe. **BLFP:** "I Could Never Lie to You," New Colony Six. **BH:** "Oh Happy Day," Edwin Hawkins Singers. **BLFH:** "Love," Marcy.

Springfield, Mass. (WSPR)
Budd Cielo, Program Director

BP: "Love Theme From Romeo and Juliet," Henry Mancini. **BLFP:** "Ljuba Ljuba," Shango. **BH:** "In the Ghetto," Elvis Presley. **BLFH:** "Where Do You Go to My Lovely," Peter Sarstedt.

St. Cloud, Minn. (WJON), Mike Dimo

BP: "The April Fools," Dionne Warwick, Scepter. **BLFP:** "A Place Over the Sun," Tony Bennett, Columbia. **BH:** "Oh Happy Day," Edwin Hawkins Singers, Pavillion. **BLFH:** "Hair," Cowsills, MGM.

Waynesboro, Va. (WAYB)
Carolyn Bloom, Music Director

BP: "Son of a Travelin' Man," Ed Ames, RCA. **BLFP:** "Three Rail Steps and 13 Bridges," Jane Morgan, RCA. **BH:** "Ob-La-Di, Ob-La-Da," Floyd Cramer, RCA. **BLFH:** "Big Red," Baja Marimba Band, A&M.

RHYTHM AND BLUES

Beaumont, Tex. (KJET)
Larry Joe Williams III

BP: "Rose Garden," Dobie Gray. White Whale. **BLFP:** "My Thing, Marva Winey, King. **BH:** "I Can't Do Enough," Dells, Cadet. **BLFH:** "Suck It to 'em Soul Brother," Bill Moss, Bell.

Memphis (WDIA), Bill Thomas

BP: "I Can Sing a Rainbow," Dells, Cadet. **BLFP:** "Things Are Lookin' Up," Detroit Emeralds, Westbound. **BH:** "The Chokin' Kind," Joe Simon, SSS. **BLFH:** "So I Can Love You," Emotions, Volt.

Miami Beach, Fla. (WMBM), Donny Gee, Program/Music Director, Personality

BP: "Love Man," Otis, Atco. **BLFP:** "Grass Is Green," Masqueraders, Bell. **BH:** "Chokin' Kind," Joe Simon, SSS. **BLFH:** "So I Can't Love You," Emotions, Stax.

Welsh, W. Va. (WOVE)
Arnell Church, Music Director

BP: "Testify (I Wanna)," Johnnie Taylor, Stax. **BLFP:** "Dark End Street," Ray Hamilton, ACP. **BH:** "Don't Touch Me," Betty Swann, Capitol. **BLFH:** "It's Your Thing," Isley Brothers, T-Neck.

OTHER PICKS

HOT 100—Gary Steele, Huntsville, Ala., WAAY, BP: "I Could Never Lie to You," New Colony Six. Mercury. . . . Jerry Rogers, Savannah, Ga., WSGA, BP: "See," the Rascals, Atlantic. . . . Michael O'Connor, Galveston, Tex., KILE, BP: "Friend, Lover, Woman, Wife," O. C. Smith, Columbia. . . . Jim Spann, Lubbock, Tex., KLBK, BP: "Romeo and Juliet," Henry Mancini, RCA. . . . Thom Darin, Niagara Falls, N. Y., WJJL, BP: "Without Her," Herb Alpert, A&M. Jim Drucker, Scranton, Pa., WSCR, BP: "Let Me," Paul Revere & the Raiders, Colorado.

EASY LISTENING — Wayne Duncan, Russellville, Ark., KARV, BP: "Santa Domingo," Peter Solo Singers. . . . Barry Gaston, Wichita, Kan., KFH-AM, BP: "I'll Pick a Rose for My Nose," Eddie Fisher, Musicor.

PROGRESSIVE ROCK — Jeff Starr, Worcester, Mass., WORC, BP: "Baby," the Joneses, MGM.

COLLEGE — Neil Kempfer-Stocker, Bethlehem, Pa., WRMC, BP: "On the Double," LP by the Golden Earrings, on Polydor. . . . John E. Kraus, Oswego, N. Y., WOCR, BP: "Bad Moon Rising," Creedence Clearwater Revival, Fantasy. . . . Barry O'Connor, East Lansing, Mich., WMSN, BP: "See," the Rascals, Atlantic. . . . Philip Fensler, Rochester, N. Y., WRUR, BP: "Love Me Tonight," Tom Jones, Parrot. . . . Jerry Halasz, WLBK, BP: "The Boxer," Simon and Garfunkel.

COUNTRY — Benny Williams, Gallatin, Tenn., WHIN, BP: "Della's Gone," Waylon Jennings, RCA. . . . Mel Meyer, Kimball, Neb., KIMB, BP: "I Love You More Today," Conway Twitty, Decca. . . . Frank Wiltse, Miami, Fla., WGMA, BP: "Days of Sand and Shovels," Waylon Jennings, RCA. . . . Buddy Alan, Phoenix, Ariz., KTUF, BP: "Johnny B. Goode," Buck Owens & the Buckaroos, Capitol.

Magid Study Puts Tastes in 3 Age Groups

BERMUDA—Musical tastes now fall into the age groups of 13-18, 18-26, and 27 and over, according to Frank N. Magid, research specialist and executive director of Frank N. Magid Associates. "No longer is 18-34 a proper basis for demographics. The lyrics are most important to the 13-18 age group who wants them as a guide to dating behavior and life experiences. As age increases, there is less concern for music."

Dial turning increases in car radios, he said. He also told executives attending the weeklong 23rd annual management conference of the Triange Stations here last week that today's longer records are a bit risky because they may invite tuneout.

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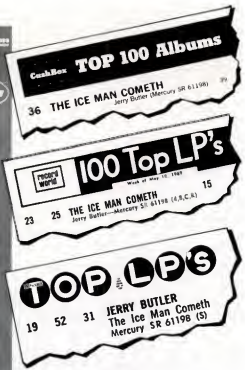

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BEST SELLING

Billboard Rhythm & Blues LP's

Billboard SPECIAL SURVEY For Week Ending 5/24/69

★ STAR Performer—LP's registering greatest proportionate upward progress this week.

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	**CLOUD NINE** Temptations, Gordy GLPS 929 (S)	11
2	2	**SOULFUL** Dionne Warwick, Scepter SPS (S)	8
3	3	**IT'S OUR THING** Isley Brothers, T-Neck TNS 3001 (S)	5
★	9	**STAND** Sly & the Family Stone, Epic BN 26456 (S)	4
5	4	**ICE MAN COMETH** Jerry Butler, Mercury SR 66198 (S)	20
6	6	**SAY IT LOUD—I'M BLACK AND I'M PROUD** James Brown, King S-1047 (S)	7
7	7	**UPTIGHT** Soundtrack, Stax STS 2006 (S)	16
8	5	**SOUL '69** Aretha Franklin, Atlantic 8212 (S)	15
★	15	**FOR ONCE IN MY LIFE** O.C. Smith, Columbia CS 9756 (S)	10
10	11	**MOTHER NATURE'S SON** Ramsey Lewis, Cadet LPS 821 (S)	12
11	10	**STONE SOUL** Mongo Santamaria, Columbia CS 9780 (S)	12
12	14	**CAN I CHANGE MY MIND** Tyrone Davis, Dakar SD 9005 (S)	11
13	13	**SOUND OF SEXY SOUL** Delphonics, Philly Groove LP 1151 (S)	14
14	8	**TCB** Diana Ross & the Supremes with the Temptations, Motown MS 682 (S)	21
★	20	**LET US GO INTO THE HOUSE OF THE LORD** Edwin Hawkins Singers, Pavilion BPS 10001 (S)	2
16	12	**LIVE AT THE COPA** Temptations, Gordy GS 938 (S)	21
17	16	**ALWAYS TOGETHER** Dells, Cadet 822 (S)	13
18	17	**WHO'S MAKING LOVE** Johnny Taylor, Stax STS 2005 (S)	18
19	18	**SOULFUL STRUT** Young-Holt Unlimited, Brunswick BL 754144 (S)	21
20	19	**PROMISES, PROMISES** Dionne Warwick, Scepter SPS 571 (S)	22
21	21	**JAMES BROWN AT THE APOLLO, VOL. 2** King 1022 (S)	38
★	30	**HEY JUDE** Wilson Pickett, Atlantic SD 8215 (S)	14
★	32	**LOVE'S HAPPENING** Five Stairsteps & Cubie, Curtom CRS 8002 (S)	4
24	25	**RAW BLUES** Johnny Taylor, Stax STS 2008 (S)	3
25	26	**I'M ALL YOURS BABY** Ray Charles, ABC ABCS-675 (S)	3
26	27	**YOUNG MODS, FORGOTTEN STORY** Impressions, Curtom CRS 8003 (S)	3
★	37	**25 MILES** Edwin Starr, Gordy GS 940 (S)	2
★	31	**SAY IT LOUD** Lou Donaldson, Blue Note BST 84299 (S)	6
★	33	**GRAZIN' IN THE GRASS** Friends of Distinction, RCA Victor LSP 4149 (S)	3
30	24	**HICKORY HOLLER REVISITED** O. C. Smith, Columbia CS 9680 (S)	47
31	29	**SOFT AND BEAUTIFUL** Aretha Franklin, Columbia CS 9776 (S)	5
★	38	**ONE EYE OPEN** Muskrats & the Agents, Dynamo DS 8004 (S)	3
33	34	**SILVER CYCLES** Eddie Harris, Atlantic SD 1517 (S)	14
34	35	**BLOOD, SWEAT & TEARS** Columbia CS 9720 (S)	5
35	23	**SMOKEY ROBINSON & THE MIRACLES—LIVE** Tamla TS 289 (S)	15
★	—	**MEMPHIS UNDERGROUND** Herbie Mann, Atlantic SD 1522 (S)	1
★	—	**GETTIN' DOWN TO IT** James Brown, King KSD S-1051 (S)	1
38	22	**DIANA ROSS & THE SUPREMES JOIN THE TEMPTATIONS** Motown MS 679 (S)	25
39	39	**16 BIG HITS, VOL. 10** Various Artists, Motown, MS 684 (S)	2
★	45	**TOGETHER** Watts 103rd Street Band, Warner Bros.-Seven Arts 7290 (S)	4
41	41	**SILK 'N SOUL** Gladys Knight & the Pips, Soul SS 711 (S)	21
42	28	**THE WORM** Jimmy McGriff, Solid State SS 18045 (S)	21
43	44	**BAYOU COUNTRY** Creedence Clearwater Revival, Fantasy 8387	7
44	42	**IT'S TRUE! IT'S TRUE!** Bill Cosby, Warner Bros.-7 Arts WS 1770 (S)	15
45	40	**BEST OF SAM & DAVE** Atlantic SD 8218 (S)	13
46	43	**JOE SIMON SINGS** Sound Stage 7 15005 (S)	6
47	47	**FOOL ON THE HILL** Sergio Mendes & Brasil '66, A&M 4160 (S)	25
★	48	**THE DYNAMIC CLARENCE CARTER** Atlantic SD 8199 (S)	14
49	50	**MOTOWN WINNER CIRCLE, VOL. 2** Various Artists, Gordy GS 936 (S)	6
50	36	**SOUL EXPLOSION** Various Artists, Stax STS 2-2007 (S)	3

The charts tell the story—
Billboard has THE CHARTS

DOROTHY MORRISON, featured vocalist with the Edwin Hawkins Singers on the hit single "Oh Happy Day," joins Elektra Records to the smiles of onlookers, left to right: Michael Brucker, the singer's attorney; Jac Holzman, Elektra president; David Anderle, head of Elektra a&r, and Isadore Morrison, the singer's husband.

Say You Saw It in Billboard

Soul Sauce

BEST NEW RECORD OF THE WEEK

"I TURNED YOU ON"

ISLEY BROTHERS (T Neck)

By ED OCHS

SOUL SLICES: Rhythm and blues has rapidly lost its innocence through the commercial soul boom, splitting from a one-dimensional major market concept of general r&b into its origins; urban and country blues, regional soul sounds, black jazz and the middle of the road pop, and now gospel has exposed the most private parts of the black music personality. The commercial revelation of soul music has, at once, defined the Negro and stripped the Negro of his artistic heritage by diluting it in the insensitive ocean of pop product. Deejays alarmed about the abuse of the sacred gospel record, its perversion into a "market" and its popularity for the wrong reasons—are rightly concerned, but with no more moral sensibility than the deejay who plays gospel to integrate the market and promote the validity of black artists and their contributions. The constructive black capitalism of the **Rev. C. L. Franklin** and the International Afro Musical and Cultural Foundation may provide some of the answers as they strive "to preserve black culture and cultivate unity among black people around the world" via a new magazine, Respect, and the Records. Initial funds are expected to be drafted from the gate proceeds of "Soul Bowl '69," starring **Aretha Franklin** and **Ray Charles** in the Houston Astrodome, June 13-15. Organizations and corporations founded in the black interest are essential for the perpetuation of the soul culture—and to house and protect the deserted black music after commercial exploitation by the major market has orphaned it right back in the laps of the blacks. How the record industry responds to the sociological crises will strike a precedent of action for all industries and all Negroes, and all Americans who are more than passively concerned with the national welfare and individual conscience.

* * *

FILETS OF SOUL: The **Fifth Dimension** has been joined by RCA's **Friends of Distinction** in the pioneering of a new breed of classy club and concert acts who synthesize the properties of soul and gospel to create that pop-soul sound. The **Friends,** a new group who borrow freely from folk and gospel, are the latest cross-the-market collaboration as their "Grazin' the Grass" single and album and album climb up the charts. Their hit is also their first disk, and their arranger worked up his very first charts, not to mention the management company, headed by **Jim Brown,** whose first and only client is—The Friends of Distinction. . . . The Ann Arbor Blues Festival, scheduled for Aug. 1-3, will feature four outdoor concerts with **Clifton Chenier, Arthur Crudup, Sleepy John Estes, John Lee Hooker, Son House, B. B. King, Charley Musselwhite, Big Mama Thornton, Muddy Waters, Junior Wells and Howlin' Wolf** in four outdoor concerts. Tickets can be bought by writing: Ann Arbor Blues Festival, Michigan League, Ann Arbor, Mich., 48104. Meanwhile, the Electric Circus continues its "First Generation Blues" program with performances Wednesday (21) by Big Mama Thornton and **Jesse Fuller.** . . . The Hampton Jazz Festival, Hampton, Va., will star: **George Benson, Duke Ellington, Herbie Hancock, Roland Kirk, Sly and the Family Stone,** and the **Young-Holt Unlimited** (June 27); **Ray Charles, Dave Brubeck** and **Gerry Mulligan, Miles Davis, Sun Ra** and his **Solar Arkestra, Nina Simone** and **Booker T. & the M.G.'s** (June 28). For information write: Hampton Jazz Festival, Box 6289, Hampton, Va., 23368. . . . The Douglas label is readying **Eric Gayle's** debut LP introducing "ragas" or rock-steady, which Gayle imported from Jamaica and applies to r&b hits like "Love Child" . . . . Ventures is scoring over 65,000 with the **Natura-Elles'** "So Much in Need" disk . . . . Atlantic has signed **Roscoe Robinson,** who will debut with "Dowee Baby I Love You." The label has also flipped **Percy Sledge's** current single to "The Angels Listened In." Currently at the Apollo: the **Sweet Inspirations.** . . . The new Ray Charles is splitting sales on "I'm Satisfied" and "Let Me Love You." Buddah's **Cecil Holmes** reads Soul Sauce. Do you?

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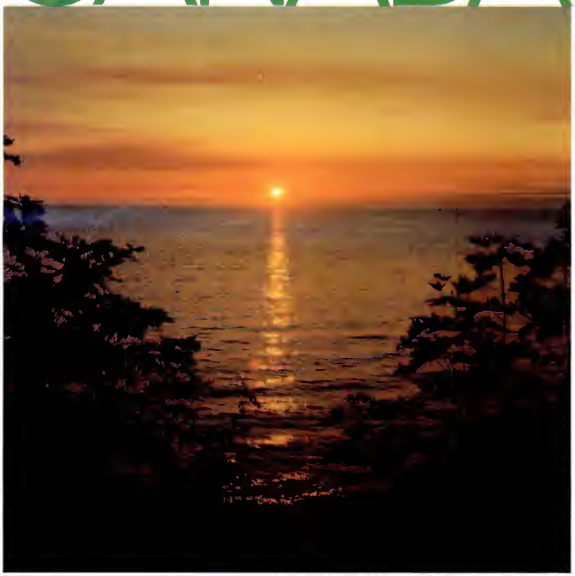

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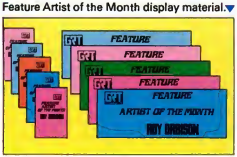

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Canada's Role in World Music Industry—Silent No Longer

By RITCHIE YORKE

For many years, Canada has played a sadly silent role in the world's music industry. She has been content to follow and accept trends from both the U. S. and Britain, and she has never been identified as either a maker or breaker of new developments in the fast moving whirl of contemporary music.

In short, Canada—the world's sixth largest record market with 1968 sales of over 40-million—has probably been the most lucrative market anywhere for imported product—but material mainly originating from the U. S. and the U. K. U. S. and British records are given little, if any, competition from local product, because the domestic recording situation has never proceeded beyond the point of being "promising". Canada would no doubt consider the local record production business as the most unlikely source of investment revenue imaginable.

Dozens upon dozens of reasons have been put forward for this anomaly. The promixity of the majority of Canadians to the U. S. border, the lack of a national artistic spirit, but most commonly, the lack of sympathy and adventure on the part of Canadian broadcasters who have all but neglected local records through the years.

But this too is changing, as the observer will see from the comments and statements in the following pages. In fact, change is really what the Canadian music industry in 1969 is all about.

Although some industry-ites have been slow to see the writing on the wall, Canada appears—at least to this observer—to be on the verge of much bigger things, both artistically and in general prosperity. Canadians (or more exactly, expatriate Canadians) have long been an influence on the international music scene.

They have also had a profound influence on other art forms—in television and films in particular. The Canadians who have left their native country (because of lack of reward and acceptance) have carved a niche for themselves in the global village that can never be erased.

But in music, this Canadian influence has never been stronger. Some of the most praised performers in recent musical history spent their childhoods and creatively-formative years in this country. Take for example The Band, David Clayton Thomas (the singer with Blood, Sweat and Tears), Robert Peterson, Percy Faith, Steppenwolf, Neil Young (of the Buffalo Springfield), Joni Mitchell, Gordon Lightfoot, Ian and Sylvia, Leonard Cohen, the Collectors, and more. These people were, and essentially still are, Canadians.

As much as they may condemn the apathetic attitudes of Canadians, you will find no shortage of national Canadian spirit among these international music trend setters. Yet all but one of them—Gordon Lightfoot—had to leave Canada to find their fame.

But that too is changing. Recently a group from Winnipeg—the Guess Who—which had been in and around the Canadian scene for eight and a half years, broke through the U. S. border barrier with a spectacularly successful single on RCA, "These Eyes," which is presently one of the best selling records in the U. S.

The most interesting fact is that the Guess Who did not have to leave their homeland to achieve this unprecedented feat. Fighting a mountain of native prejudices against Canadian talent, the Guess Who became the first group in history to top charts from Newfoundland to British Columbia. And then, through this success, U. S. broadcasters gave "These Eyes" a chance at the American market.

It's still far too early to forecast the full reprecussions of "These Eyes." Already it has given bitter Canadian producers fresh hope. So long neglected, producers and talent look at what the Guess Who has done and plunge into their work with renewed faith. Larger budgets are being allocated on local productions by Canadian companies—the same companies which only a few months ago were unlikely to finance a session by an unknown act, almost any unknown act.

Of course, what the industry here badly needs is another "These Eyes," by another group. Sadly there is nothing on the horizon to give much hope. Paradoxically, instead of finally making Canadian broadcasters aware of domestic talent, the Guess Who appears to be regarded by program directors as just a flash in the pan. There has not been any significant changes in attitudes to Canadian records.

This lack of benevolency (or more rightly, fairness) by Canadian radio to Canadian talent can be no more strongly asserted than by the fact that "These Eyes," a proven international smash with sales close to one million, was turned down for several weeks by leading pop radio station in Canada as not suitable or commercial enough for playlist attention. The station only went on the record after an opposing station had broken it wide open in the same city.

That is the barrier which creative Canadian musicmen face. But it is a barrier which may well be eliminated shortly. The newly appointed Canadian Radio Television Commission (known as the CRTC, with much the same power as the FCC in the U. S.?) is looking into the possibility of legislating to make radio stations play a fixed percentage of Canadian content (see separate story).

Industry execs who have met with the CRTC on the legislation subject have been astounded at the body's thorough knowledge of the situation. Consequently there is little doubt within the industry that something will be done and soon to remedy this cancer within the Canadian music business.

Mere speculation of a Canadian content ruling has brought the industry to its most active period in years, in the local production field. Coincidentally it has also brought in many U. S. producers and a & r men who have been signing Canadian talent in a flurry similar to the English scene six years ago, when the Beatles first hit.

There is now, internationally, an awareness of Canadian music and musicians. But sadly, there is a lack of international attitudes prevelant within the Canadian music industry. But that is understandable. So long the underdog to their much larger, much more creatively successful (and that surely is the most important aim of any record or tape company—to create rather than distribute the creations of others) U. S. and U. K. parent companies, the Canadian companies have inherited a form of inferiority complex. Whenever the companies have attempted to persuade a parent company to issue a Canadian product, they have been greeted with the cynical question of "how many copies did it sell in Canada?" which invariably was better not answered.

Canadian record and tape companies are mainly run by businessmen, and shrewd businessmen at that. Very few creative people are employed by the companies, probably because most people with creative talent could not exist in the flurry of frustration which accompanies an artists' adventure into Canadian music.

As a result, there is now a lack of internationalism within Canadian music circles. All publishers could not possibly be described as active. Record companies distribute foreign product and make money, a small amount of which is ploughed back into Canadian talent. But the companies cannot be blamed for this. There is not much point producing any form of product as just an exercise in artistry. There must be at least some promise of financial return.

All of these comments are generalized of course, and do not apply to the ethnic music market or the French Canadian music scene. Several companies have found great success in the former field, and the latter (which amounts to about 15 per cent of the total business) is becoming at unprecedented levels, dealt with in detail in this special section.

Over-all, the solutions will only be found with time and positive action. This seems inevitable.

Outside the creative sphere, the Canadian music scene is in a healthy state. Tape is growing faster than anyone could have anticipated, and latest official figures indicate that it represents 14 per cent of the total market, early this year. But most execs say the figure is now closer to 20 per cent, with representing still more phenomenal growth since the last statistics were issued.

Playback equipment is starting to find its way into the home, and there is a great deal of hope that the huge youth market (52 per cent of Canada's population is under 25) will soon turn on tape.

Canada's systems of distribution are similar to those in existence in the U. S. There has been a notably marked growth recently in the sub-distributor.

Some companies have experienced problems with discounting (usually with specific accounts) but this problem could hardly be solved by anything less than the fixed-price ruling operating in Britain.

The live talent field is continually growing, although with the present inflated prices being asked by U. S. agents, it looks as though it will soon reach a plateau. U. S. representatives of key acts have yet to realize that Canada cannot be considered in the same breath with the U. S. market. Just as there are different rates for the European market, there must soon be reduced fees for Canadian bookings.

Record promotion in Canada is not a highly specialized art. Many execs feel it cannot ever become any more so than it is presently while Canadian broadcasters continue to program straight from the U. S. charts. If a U. S. or a U. K. disc makes it in the U. S. charts, a promotion man can only fill a subservient role. And if the record is not on those charts, then its chances are minute.

In terms of just what sells, the Canadian is conservative by nature and taste. The way-out items which sometimes sell in the U. S. do not find much favor here outside of the key metropolises—Montreal, Toronto and Vancouver. Canada's prairies—the wide open West—for example, have still to get hip to r and b.

Canada has still a long way to go if she is to become a key section of the world recording industry. She must, as a start, realize that the mere fact of Canadians moving south does not automatically make them any more skilled. She must invest more capital into local production. And she must produce music of world standard, for a world market.

That entails, of course, a degree of international thinking which will take time in acquiring. But "These Eyes," and subsequent releases by the Guess Who, plus who knows what other records in the future, will do much to give the Canadian music maker and distributor a feeling of being wanted.

The Canadian music market is divided into six separate areas, of which Quebec and Ontario are twice as large as the rest put together. The markets, and their dollar size in last year's music industry net value of $40,658,000, are: Atlantic provinces (Prince Edward Island, Newfoundland, Nova Scotia and New Brunswick)—$2,130,000; Quebec—$10,045,000; Ontario—$15,627,000; Manitoba and Saskatchewan—$3,695,000; Alberta—$4,330,000; and British Columbia—$4,-858,000.

About a dozen record companies and several tape operations share the market. Most are foreign owned companies. In the record field, there are eight of them—RCA, Capitol, Polydor, Columbia, Campo, Warner Bros.-Seven Arts, London and Quality (which is 50 per cent foreign owned). In addition, there are several independents such as Allied, Phonodisc, Arc and Stone. In the tape field, companies include ITCC, Ampex, GRT, Muntz and Stereodyne.

It is interesting to note that Canada is first to the U. S. in dollars per capita spent on records. In addition, it has the highest per capita sales of albums in the world. Statistics can sometimes be misleading but figures such as these obviously show that Canadian companies have done a commendable job in getting their product to the consumer.

What the future holds for Canada's music industry is incalculable. The opening of the U. S. market to local producers, thanks to the Guess Who, may mean many Canadian sides clicking Stateside. Then again, it may not mean anything. That is entirely up to Canadians.

But whichever way you look at it, Canada is on the verge of something. The country now has the chance to exploit its identity to the world through its musicians. Canada may yet become not only a user but a provider of international music. Will Marshal McLuhan please out of Toronto, then why not the next music sensation.

Commercials Approach Paid Off With Guess Who Hit

Jack Richardson and Ben McPeek are gamblers. They must be because they chose to invest several thousands of dollars, and their careers, in the Canadian music business, which has never shown any promise of laying any golden eggs.

But despite the long odds, Richardson and McPeek —through their company Nimbus 9 Productions—can boast one of the biggest selling singles in the world at present—the Guess Who's RCA disc," These Eyes."

Richardson, 39, produced the disc, and McPeek, who's 34, arranged the session, which was cut at the A & R Studios in New York Prior to forming Nimbus 9, both men were primarily concerned with the commercials market. Richardson worked with the McCann-Erickson agency in Toronto, and was responsible for the production of Coca-Cola jingles with Canadian talent. McPeek worked, and still does, on jingle arrangements.

"What we attempted to do," explains Richardson, a slightly graying man who obviously knows what he's doing, "is to take the same approach as applied in the jingle business.

"When we go into the studio, we are there to make music. The more economical session, the better as far as we're concerned. We like a businesslike approach—a job is to be done and you do it as quickly as possible. That doesn't mean you cut corners or leave out instruments—it simply means a minimum of messing around. We found the advertising and jingle business to be great training for contemporary music."

This may sound as though Nimbus 9 doesn't believe in false economy, which is true. However, as Richardson points out, one must know just when to let the axe fall.

"The first session we did with the Guess Who about a year ago just didn't work out, so we scrapped it. There was no question of trying to improve it—the results just weren't what we'd expected, so we started again from scratch."

Nimbus 9 has displayed a rare belief in Canadian talent, and in producing that talent for the world, rather than the domestic, market. "There's obviously a wealth of talent in Canada," says Richardson, "and therein lies our philosophy. The talent is there, and what you have to do is get out and spend money developing it.

"When we first sign a group, we go into the studio and spend three hours or so cutting what I call scratch tracks. Then later we get together and tear the tracks apart.

"We don't believe in the Canadian record. It doesn't exist for us. We don't produce Canadian records; we simply produce records. And that's what we told the CRTC at the legislation hearings—the advent of legislation will not change anything we do in the studio. You just can't afford to think in anything but international terms in music today."

Nimbus 9 does not use Toronto studios, because as Richardson says, "They are only equipped for jingle production; not the complexities of contemporary music." However, he has high hopes for the results of updating now taking place at RCA's Toronto studios in Mutual Street.

The success of "These Eyes" (which, says Richardson, involved a certain amount of luck in the chain of events; having access to the right people who had faith in us; right timing, right sound") has not meant that Richardson is sitting back basking in the glory. Far from it, in fact.

The Guess Who's second album (titled "Canned Wheat") is almost completed, and the songs have already been written for the third album. In addition, the single follow-up to "These Eyes"—due to be released in about four weeks—looks like being either "Laughing" or "Old Joe.

"These Eyes' is set for U. K. release on June 1, and independent European publishing deals have been signed. There is a distinct possibility that the Guess Who will undertake a lengthy U. S. tour with Blood, Sweat and Tears.

Apart from the Guess Who, Nimbus has signed and in come cases produced a number of other artists, including Bonnie Dobson, the Copper Penny, Leigh Ashford, Westfauster, Tyme and a Half, Al and Linda Morrison and the Taxi.

"We're particularly pleased with the Dobson LP, which was cut in collaboration with the CBC. It features four new songs, plus Bonnie's version of her "Morning Dew" hit." Nimbus also anticipates producing some sides with newly signed Capitol artist, Natalie Barron.

"We're independent in every sense of the word," says Richardson. "We enjoy working with RCA, and they've been very honest with us. But we are an independent company, and we are willing to produce product for anyone." RCA in the U. S. has indicated much interest in other Canadian product, which figures since "These Eyes" is the biggest selling single the company has had since "Light My Fire."

Nimbus 9 is located in a newly renovated house near Toronto's Yorkville village. Although it's only been in operation for six months, the front carpet is starting to show signs of wear from the constant stream of visitors.

Richardson's linkup with the Guess Who certainly proved that things go better with Coke. Formed eight and a half years ago, the group scored in Canada and the U. S. (on Scepter) with "Shakin' All Over" a few years back. But bad management reportedly prevented the group from consolidating the success, and the group slid back into U. S. oblivion.

Richardson signed the group after cutting a premium album with them for Coca-Cola. After the first successful single, they returned to the studio and cut a single, "Of a Dropping Pin," which sold almost 15,000 copies, mainly in the group's home province of Manitoba.

Then, on September 21, 22 and 23, the group flew to New York at Nimbus' expense to cut the "Wheatfield Soul" album. "These Eyes" was one of the tracks. At first the group was not anxious to release it as a single, as they felt it was a little too much in the bubble gum bag, and not indicative of where they were at musically. "We've changed our minds since," laughs group member Burton Cummings.

It was issued, and Nimbus hired an independent promotion man, Archie MacDonell, to aid RCA in the launching of the single.

Like most other decisions being made at Nimbus, it was a move which paid off handsomely.

A Shortage of Promo Men—WB-7 Exec.

Considering that it's only been in operation for 17 months, and that it has not yet opened its doors to distribution of other companies' catalogs the Canadian operation of Warner Bros.-Seven Arts Records is an undoubted success.

Opened on Oct. 2, 1967, Warner Bros. now have offices in Montreal and Toronto, and distributors in Vancouver, Calgary, Winnipeg and the Maritimes. The company has exclusive rights to all product from Warner Bros. U. S., which includes a large number of Canadians—e.g., the Collectors, Neil Young, Joni Mitchell, the Kensington Market, Tom Northcott, and the Trials of Jayson Hoover.

Locally, Warner Bros. has released product by Ryan Hamilton and a number of French-Canadian acts, including Daniel Gerrard.

Clyde McGregor, national sales manager spent 12 years at Quality, before joining WB. "We as Canadians and the radio people don't seem to have the confidence in ourselves to believe in anything unless it's on the U. S. trades," he says.

McGregor speaks of a problem which is not unique in Canada, that of the record company-radio station situation. "You go to a station and they say 'why should I put it on the chart—it's not selling.' So we ask how can it sell without people hearing it. There's a vicious circle right there. And once they say no, they are never too keen to change their minds later. Once they say no, you might as well give up on the disk. They must figure that if they admitted they were wrong once we'd take advantage of them.

"But I do know there is a shortage of really good promotion men in this country. Many wander into a station with a record, and ask the PD to put it on his playlist. They give no reasons, other than that it's a record they've been told to work on. Station people don't have time to listen to a disk unless you're giving them facts . . . facts on why they should be on a record."

McGregor is also a supporter of legislation for Canadian content.

"I think an effort should be made right now, and right along the line—companies, producers, artists, radio stations, publishers—a total effort to establish Canada as a source of international hits."

McGregor does not see English Canada as a difficult market to break other than domestic records, provided they've already become U. S. hits. "It's generally just a matter of a U. S. chart position these days. Pick up six key stations and you've got a winner. Whereas in French Canada, every record is a work record. Nothing happens simultaneously. Even proven stars. You break them station by station, city by city. We're all completely at the mercy of radio stations in Canada. It's got to be charted to sell. If I had a choice between getting something on the chart and no play, and getting lots of play but no chart listing, I'd take the former."

Warner Bros.-Seven Arts executives in Canada include Ken N. Middleton, vice-president and general manager; Joe E. Edwards, Ontario branch manager, merchandising manager; Robert Nickford, Quebec promotion manager; Claude Ranallo, Quebec sales manager; Gord Edwards, Ontario branch manager; and Clyde McGregor, national sales manager. WB-7 records are handled by Ever-Reddy Duplicating Service in Montreal.

Govt. Protects TV, Ignores Other Media

The average urban Canadian watches U. S. television on both American and Canadian networks. He listens to radio stations in Canada which sound identical—in format and music—to any U. S. station. He reads American magazines. If McLuhan is right about the mediums, the Canadian will eventually become just another American.

But the Canadian is not alone. Every English-speaking person in the world watches U. S. series TV, listens to U. S. records, and reads U. S. magazines. The voice and life-style of America washes up on every country's shore, just as Britain's once did. The Canadian is therefor far from unique, the only difference being that he gets the U. S. saturation faster than most people in other countries because he's geographically closer. In comparison, the average Australian is as much, or more so, American than the average Canadian.

Where the Canadian is different is that he has allowed the U. S. to give him a massive inferiority complex. He has allowed this American media to dominate his mind. He sits there like an idiot, convinced that the U. S. is always right, and Canada is always wrong. The Canadian is one of the most anti-nationalistic persons in the world. His Government has allowed him to become that way.

Canada has virtually no domestic music industry, no more than half a dozen national magazines, no true Canadian radio stations, no commercial film industry, no more than a trickle of local book publishing. All he has is a hefty share of true Canadian content on television.

And he only has that because the Government insists that to obtain a license, a TV station must program 55 per cent Canadian content. And thus, while the Government, for reasons unknown, has protected its TV industry (as it protects its primary agricultural products) it has hopelessly neglected the others.

By not hearing Canadian records, not seeing Canadian films, not reading many Canadian magazines, not listening to truly Canadian radio stations, not reading many Canadian books, the average Canadian nationally comes to the conclusion that this is because the country does not have the talent or capacity to produce it.

He does not realize that Canada has gained a prominent place in American and international contemporary music, he does not know that Hollywood is virtually run with what is generally referred to as the "Canadian mafia," he does not know that many U. S. journalists regard the Canadian newspaper and journalism world as superior to their own, he forgets that some of the greatest authors of today and yesterday once lived in Canada—e.g., Ernest Hemingway.

He does not know this, and he probably doesn't care. He is a voyeur and he figures that all other Canadians not playing hockey are the same as him.

It is not far short of a tragedy that a country such as Canada—so plentifully endowed with talent of all kinds—has chosen to ignore its artistic lineage. The Government spends fortunes building concert halls, and then imports overseas stars to appear in them. The Government does nothing to ensure that Canadian talent is nourished and treated with respect and dignity. As a result, the Canadian artistic talent soon ceases to be a Canadian—he simply leaves the country.

It is obvious that the U. S. represents a far larger market than Canada for artistic talent. But it is the same for English talent. The point is that talent can be kept in its native country if the people support it. And the people can only do this if they are allowed to hear it, see it, identify it. As of now they are not doing that and it is terribly sad.

WHO SAYS CANADIAN RECORDING ARTISTS CAN'T SELL?

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THE IRISH ROVERS
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MOTHERLODE
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next female star

WITNESS
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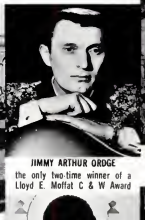
MICHEL LOUVAIN
an international star



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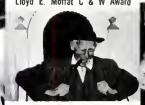
Messer sold over 10,000,000 recordings throughout his career at Compo.
Forrest is Scottish best seller.

JOHN ALLAN CAMERON
sold over 10,000 albums in 6 weeks



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COMPO-CANADA

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Lachine, Quebec

Billboard Canada's Top Singles

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	—	**HAIR** Cowsills, MGM 14026	1
2	—	**AQUARIUS/LET THE SUNSHINE IN** 5th Dimension, Soul City 772	1
3	—	**GET BACK** Beatles, Apple 2490	1
4	—	**BOXER** Simon & Garfunkel, Columbia 4-44785	1
5	—	**SWEET CHERRY WINE** Tommy James & the Shondells, Roulette 7039	1
6	—	**GITARZAN** Ray Stevens, Monument 1131	1
7	—	**YOU'VE MADE ME SO VERY HAPPY** Blood, Sweat & Tears, Columbia 4-44776	1
8	—	**GOODBYE** Mary Hopkin, Apple 1806	1
9	—	**HAWAII FIVE-O** Ventures, Liberty 56068	1
10	—	**PINBALL WIZARD** Who, Decca 732465	1
11	—	**LOVE (Can Make You Happy)** Mercy, Sundi 4811	1
12	—	**GIMME GIMME GOOD LOVIN'** Crazy Elephant, Bell 763	1
13	—	**ATLANTIS** Donovan, Epic 5-10434	1
14	—	**DON'T LET ME DOWN** Beatles, Apple 2490	1
15	—	**IT'S YOUR THING** Isley Brothers, T-Neck 904	1
16	—	**GALVESTON** Glen Campbell, Capitol 2428	1
17	—	**TIME IS TIGHT** Booker T & the MG's, Stax 0028	1
18	—	**SORRY SUZANNE** Hollies, Epic 5-10454	1
19	—	**OH HAPPY DAY** Edwin Hawkins Singers, Pavilion 20001	1
20	—	**HEATHER HONEY** Tommy Roe, ABC 11231	1

Billboard SPECIAL SURVEY for Week Ending 5/17/69

About The New Canadian Charts

This Spotlight on Canada edition of Billboard inaugurates publication of two new regular weekly Canadian Record Popularity Charts—one for singles and one for albums.

In keeping with Billboard's "full disclosure" research policy, following is the basic methodology on which these charts are based. The singles chart is a composite of rack jobber and dealer sales reports supported by radio station playlists. Records listed from each of these data sources are supplied with a point value on an inverse point ratio system, with the No. 1 record given a value of 40 points, No. 2 a value of 39 points, etc., down to the No. 40 record which gets a value of 1 point. Points are totaled for the week's reports and total earned by each record determines chart position.

The album chart, which is based solely on sales reports from Canadian rack jobbers and record dealers, follows the same inverse ratio point system. In both the singles and the album charts, a basic qualifying factor is that sales action and airplay must be reported from markets in both Eastern and Western Canada inasmuch as the charts are intended to be a reflection of *national* Canadian record popularity.

Announcement of Billboard's plans to publish weekly Canadian charts has been received with enthusiasm by Canadian readers. These are some typical reactions—

From George Kitchen, Chief of Bureau, The Canadin Press: "This will confirm our telephoned request . . . for permission to obtain Billboard's Canadian listings of popular recordings for use in Canada by Broadcast News Limited, our radio news subsidiary."

From Frank Gould, Program Supervisor and Music Director, CFOX, Montreal: "CFOX will be most pleased to assist in any way possible . . . with regard to your Canadian charts. Don't hesitate to contact us. Best of luck."

And from Greg Stewart, CKNX, Wingham, Ont.: "This is a wonderful thing you doing for Canada . . . will do anything I can to help you at any time."

Initial Canadian Popularity Charts are limited to 20 positions. Charts will be broadened to include more listings as additional data sources are developed and more best-seller and playlist data is supplied.

As with all Billboard record popularity charts, listings are based on *one week* measure of action only. They do not, in any way, reflect cumulative action accumulated over the measured week. Too, they measure only *consumer* action, rather than sales or shipments at the manufacturer or wholesaler level.

Star Performers, Billboard's designation for records which show the strongest gains from one week to the next, will be listed beginning with the Canadian charts appearing in next week's issue.

Billboard Canada's Top Albums

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	—	**HAIR** Original Cast, RCA LOC 1150 (M); LSO 1150 (S)	1
2	—	**BLOOD, SWEAT & TEARS** Columbia CS 9720 (S)	1
3	—	**NASHVILLE SKYLINE** Bob Dylan, Columbia KCS 9825 (S)	1
4	—	**GALVESTON** Glen Campbell, Capitol ST 210 (S)	1
5	—	**HELP YOURSELF** Tom Jones, Parrot PAS 71025 (S)	1
6	—	**ENGELBERT** Engelbert Humperdinck, Parrot PAS 71026 (S)	1
7	—	**SONGS FROM A ROOM** Leonard Cohen, Columbia CS 9767 (S)	1
8	—	**TRANS ELECTRONIC MUSIC PRODUCTIONS INC. PRESENTS SWITCHED ON BACH** Walter Carlos/Benjamin Folkman, Columbia MS 7194 (S)	1
9	—	**BIRTHDAY PARTY** Stepanewolf, Dunhill DSX 50053 (S)	1
10	—	**LED ZEPPELIN** Atlantic 80 8216 (S)	1
11	—	**OLIVER** Soundtrack, Calgems COSD 2501 (S)	1
12	—	**GREATEST HITS** Donovan, Epic BNX 26439 (S)	1
13	—	**BAYOU COUNTRY** Creedence Clearwater Revival, Fantasy 8387 (S)	1
14	—	**FEVER ZONE** Tom Jones, Parrot PAS 71019 (S)	1
15	—	**LIVE** Tom Jones, Parrot PAS 71014 (S)	1
16	—	**BALL** Iron Butterfly, Atco SD 33-280 (S)	1
17	—	**DIZZY** Tommy Roe, ABC ABCS 683 (S)	1
18	—	**WICHITA LINEMAN** Glen Campbell, Capitol ST 103 (S)	1
19	—	**FUNNY GIRL** Soundtrack, Columbia BOS 3220 (S)	1
20	—	**AT FOLSOM PRISON** Johnny Cash, Columbia CS 9639 (S)	1

Billboard SPECIAL SURVEY for Week Ending 5/17/69

Stereodyne Should Double Profits in 1969

Stereodyne of Canada, a subsidiary of the Stereodyne Company of Troy, Mich., and part of the conglomerate U. S. Smelting industrial empire, is now a few months more than a year old in this country, having gone into operation in February of 1968.

Starting in business in its Toronto plant-office as a custom tape duplicator and manufacturer and distributor of all Polydor and DGG cartridge and reel-to-reel tapes, Stereodyne has grown rapidly with the industry and in its first full year of operation pulled in over one million dollars' worth of sales.

Now, along with its exclusive distributorship of Polydor and DGG product, Stereodyne manufactures and distributes on a non-exclusive basis for such labels as Accent, Bang, Everest, Fiesta, Hickory, Hi-Fi, Mainstream, Montagnard, Select, and Time. As well it provides a tape duplication service for RCA Victor and Warner Brothers tape products plus all its own labels.

Under the guidance of general manager Ron Newman, a veteran of the record industry in both the U. S. and Canada, national sales manager Bob Kerr and director of operations Phil Burr, Stereodyne has built up a distribution network that now reaches from coast to coast. Along with tape products, Stereodyne also distributes Lear Play-back equipment in Canada.

Stereodyne is unique in being the only tape manufacturer in Canada to produce its own molds, the Dynapak eight-track, four-track, and cassette packages which are used by other Canadian distributors as well as Stereodyne. Most tape companies here however continue to import their tape packs.

For the future, Stereodyne, like all companies in the Canadian tape market, looks to more than double its profits in 1969 in both the cartridge and playback equipment areas. As for the controversy of eight-track versus cassette, Ron Newman of Stereodyne believes in a compromise solution. "I think that the market will eventually go about 50-50 between cartridges and cassettes," he says.

"Cassettes are going to take a much larger share of the market than they have now, that's for sure. They're more adaptable and more convenient generally. But I still believe in eight-track cartridges and I don't think that their lead will ever really be overtaken by cassettes. Cassettes get a much stronger selling job up here than they do in the States. I've noticed that, but the eight-track cartridge is here to stay."

Canada Key Source For International Talent

In the past few years, Canada has become one of the key sources of international music talent. It would even be fair to say that as of now Canadians are dominating the creative aspects of contemporary music.

A look at the list of Canadians who have blazed their way to international success—usually after moving to the U. S.—can be astounding. The list includes Steppenwolf (known years ago in Toronto as Sparrow), David Clayton - Thomas (lead singer with Blood, Sweat and Tears), and Andy Kim, Ian and Sylvia, the Guess Who, The Band, Neil Young (formerly with the Buffalo Springfield, now going solo), Gordon Lightfoot, Leonard Cohen, the Paupers, Rhinoceros, the Kensington Market, Zal Zanovsky (of the Lovin' Spoonful), the Collectors, Tom Northcott, Bobby Taylor and the Vancouvers, the Irish Rovers, Robert Goulet, Paul Anka, Gary Buck, Hank Snow, Percy Faith, Galt MacDermott (who wrote the music for "Hair"), Denny Doherty (of the Mamas and Papas), Ken Chaney (pianist with Young Holt Unlimited), Gene Cornish (of the Rascals), Joni Mitchell, Buffy Ste. Marie, and members of the Union Gap.

Others who seem to be on the verge of breaking through internationally include Nucleus Mainstream, Cathy Young Mainstream, David Rea (guitarist who once backed Ian and Sylvia and Gordon Lightfoot), Five Man Electrical Band, Dianne Brooks (Tangerine), the Five Bells (Polydor), Life (Polydor), guitarist Lenny Breau, Motherlode, Mother Tucker's Yellow Duck the Poppy Family, and Elyse Weinberg (Tetragrammaton).

Up until a short time ago, few people (in Canada or elsewhere) realized that these people all came from one country. They could have been from Supadupa, North Dakota, for all most people cared.

But the fact is they came from Canada, and slowly but surely, U. S. a&r men are starting to look north for future stars. Most companies have sent scouts into the Toronto area recently, and other companies are planning to do so.

"These Eyes" by The Guess Who

WAS

. . . RECORDED IN OUR STUDIO

. . . PUBLISHED BY OUR PUBLISHING COMPANY

. . . PRESSED IN OUR PRESSING PLANT

. . . PROMOTED BY OUR PROMOTION MEN

. . . SOLD BY OUR SALES FORCE

. . . DISTRIBUTED BY OUR DISTRIBUTION ORGANIZATION

. . . IF YOU WANT TO DO THE SAME THING FOR YOUR PRODUCT IN CANADA

RCA Canada

RCA Canada Fulfills A Long Standing Dream

The smiling faces at RCA in Montreal have hardly ever been happier than right now, and you don't need to be multi-lingual to know why. After all, RCA was the first Canadian company to fulfill that long-standing dream —putting a Canadian single into the U. S. top 10, from Canada.

The Guess Who's "These Eyes" single is right up there now, and the album, "Wheatfield Soul," may well repeat the action in the LP marketplace.

"These Eyes" has opened the way for other Canadian producers to aim their efforts at the American market, and that means ten times as large an audience. The psychological benefits of this alone are enormous. Already, session budgets are being increased, rendered talent hunts are going on, and the local talent scene has never been brighter.

RCA is rightly happy. Recently the company underwent a transformation of company operation, aimed at turning a manufacturing company into a marketing operation. It was unique within the world-wide RCA organization. "We re-organized with the idea of forming a completely marketing-oriented company," explains Knox Coupland, manager marketing.

RCA had long been famed as a key pressing company in Canada. The Smith's Falls plant, conveniently located half-way between Toronto and Montreal, is pressing for Capitol, Warner Bros., Polydor, Phonodisc, Allied, and some French indies.

Recently the company decided to go ahead with construction of a massive new administration center, which would house the entire RCA operation in St. Anne de Bellevue, about 15 miles from downtown Montreal. The building is scheduled to be opened in spring of 1970.

But RCA is not only involved with RCA product. Through its livewire national sales and promotion manager, Andy Nagy, RCA has picked up distribution rights for Dunhill (a new three-year contract was recently signed), Jad, Banyan Tree, Turntable, Poppy, and Rich Little's Kerr label, among others.

RCA has been particularly successful in getting records off the ground prior to their U. S. breakthrough. Discs which came out of Canada and spread to the U. S. include Steppenwolf's "Born to be Wild", "The Good the Bad and the Ugly", the Guess Who's "These Eyes" and "Hold Me Tight," the Johnny Nash smash. Nagy makes two trips each year to the West Coast and a trip a month to New York to keep on top of the U. S. scene.

The company has had great success with Vicki, a European songstress who sold $250,000 worth of product in Canada last year. Her vocal "Love Is Blue" also paved the way for the Paul Mauriat hit.

RCA recently opened its new $2,000,000 studios in Montreal and it is not surprising that April turned out to be one of the biggest months in the company's history. The Guess Who, growing prosperity in the French Canadian market, and a couple of tape promotions (which gave tape sales a ratio of three to five with records in April) all contributed to a healthy month.

RCA will soon be able to handle custom duplicating of tape at the Smith's Falls plant.

The company has also been very active in the English Canadian domestic scene, but with similar disappointing results as other companies. Some of the MOR product can be moved, but it's almost impossible to break a pop single.

On legislation, Coupland says: I think that, generally speaking, radio stations have a completely different set of objectives to the entertainment industry. Naturally enough, this creates some conflicts. I don't think though that the stations have any built-in prejudice against Canadian records. If, in their own view, a record suits them, their image, or their format, I think they'll play it.

"The record industry can also accept some of the responsibility. Let's face it—we supplied them in the past with some pretty godawful records.

"There is a tendency to overemphasize the border, but I think there's no hope for Canadians to try to compete in their own country. They must get out there and compete against all markets. You can't look on it as a Canadian market but a world market, as with the Guess Who.

RCA was one of the first record companies to set up shop in Canada.

Originally it was called the Victor Talking Machine Company, but that was changed when owner Mr. Edgar Berliner sold out to RCA in the U. S. Only recently was the Victor dropped from the title.

The original offices were housed in Lenoir Street, which were used up until a year ago. Now, with new building in process, RCA appears to be going through another complete facilities change to keep up with the times.

RCA's executives include George Harrison, vice president and general manager; Knox Coupland, manager marketing; Andy Nagy, national sales and promotion manager; Stan Kulin, merchandising manager; Marlene Darnees, manager of creative services; Hal Schatz, manager specialty sales; Wilt Gilmeister, manager marketing for prerecorded tapes. Ed Preston heads up the Ontario branch.

The new marketing policy was put into effect January 1, but Coupland doubts if there has been enough time yet to make a fair judgment. "All I know," he says, "is that we've never been busier than we are right now. With tape booming—and now representing about 20 per cent of our business—the future can only be bright."

A RECORDING session in RCA's new symphony size Studio A. The various sections of the orchestra are placed around the large studio to obtain the best sound results. Orchestra leader Roger Pilon conducts from the centre.

RCA'S NEW Montreal Recording Studio is located at 910 Laguecheiere Street, East, near the site of Place Radio-Canada, scheduled for completion by 1971.

DURING a recent week in Toronto while appearing at the Electric Circus, the Guess Who (currently scoring on the Hot 100 with the RCA single, "These Eyes") made promo calls to key stations. Here at CHUM are (left to right) Scott Richards, regional promotion manager of RCA; CHUM's Mike Rutledge, and Randy Bachman of the Guess Who.

RCA's Montreal Studios A Multimillion-Dollar Operation

It is not possible to develop a local recording industry without the help of first class studios. Realizing this, RCA Victor recently opened new studios here, which are among the most modern in North America, and without doubt, the most up to date in Canada.

The multimillion-dollar studios were designed by the team which set up RCA Victor studios in Hollywood, Nashville and Rome. The Rome studios are widely regarded as the best in the world.

Ed Traynor heads up the recording services of RCA in Montreal, and it is clear that he is very pleased with the results coming from the new studios.

"I believe this is the first ever studio complex in Canada ever built specifically for purposes of recording. Other studios fulfilled other duties before being adapted to sound recording.

"We have three studios here at present, which were planned to accommodate everything from a full symphony orchestra to a single announcer. Dimensions of Studio A are 75' x 50 8 x 25'; those of Studio B, 30' x 40' x 20'; and those of Studio C, 30' x 17' x 15'."

The studios are equipped for two, three, four and eight track recording, and offer an unusual feature in the form of three types of echo—natural, electronic, and tape delay. There are also complete sound effects facilities.

Studio A is equipped with a 20-input console of latest design, with complete equalization facilities in each input. There is also a Baldwin concert grand piano and a Hammond organ with Leslie speakers.

Studio B has 13 input console, with a 20 unit console now under construction. The studio also has a Steinway grand piano and Hammond organ with Leslie speakers. A separate film projection room has been installed overlooking Studios A and B.

Studio C was conceived mainly for small groups, jingles, voice over and narration. Equipment includes a multiple console and Baldwin baby grand piano.

The RCA Montreal complex was first in Canada to provide clients with three tape mastering rooms, and Dolby noise reduction systems are also in use.

The two lacquer mastering rooms have full stereo and monaural facilities for all speeds. They are equipped

(continued on page C-10)

BIRTHPLACE OF THE BEST CANADIAN TALENT

DAVID CLAYTON-THOMAS

THE SUGAR SHOPPE

PINKY · lead singer—Lighthouse

TERENCE (AN EYE FOR AN EAR)

produced by YORKVILLE VIBRATIONS for release by M.C.A. during June

BIRTHPLACE OF THE BEST CANADIAN TALENT

ARC HOME ENTERTAINMENT DIVERSIFIED LTD.

Canada's only publicly held fully integrated
music industry / leisure time mini conglomerate.
Have money and know-how. Want your line for Canada.

Will guarantee 25% increase in sales and advance.

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Pres. Phil Anderson • Vice Pres. Bill Gilliland

PHONODISC, LTD., 30 Mallery Road, Scarborough, Ont.—central division offices and warehousing facilities.

CENTRAL DIVISION warehouse, Phonodisc, Ltd., is equipped to serve record retailers right across Canada.

Independence a Way of Life, Says Phonodisc

Traditionally No. 13 is avoided like the plague in our superstition-prone society, but it has rather a different connotation for Phonodisc Ltd., Canada's largest independent manufacturer and distributor of records and pre-recorded tapes.

Phonodisc completed its 13th fiscal year on March 31, following 12 months of rapid development and expansion of product, people, and properties in company history.

In year 13, Phonodisc's operating facilities at Scarborough, a suburb of Toronto (head office) and four other locations across the country have been improved and almost doubled in area, its sales staff has been realigned to keep pace with sales volume and profits that are well over 50 per cent above the previous year.

"It's taken a long time to reach the business orbit we originally visualized for our company," explains president Don McKim, "because we started out with so very little in capital resources. Before taking the big steps that have always been our objective we felt we had to establish ourselves solidly as an aggressive marketing organization with a sound financial base. That finally accomplished, we then ventured into new product acquisitions and costlier, but more effective merchandising methods to insure both our old and new licensors that we could both give them more productive representation in the Canadian market and meet our financial obligations to them."

During most of its 13 years, Phonodisc has devoted itself to the Canadian advancement of such labels as Audio Fidelity, the Chess group, Jewell, Kapp, King, and the Motown group. In the past year successful negotiations have resulted in the addition of Ariston of Italy, Hickory, Jubilee, Pye of England, and Vanguard.

"Independence is a way of life with us," says McKim, "and this has obvious appeal to companies on the originating end of the business which are independent too, and can't see much future in becoming the step-children of Canadian subsidiaries of major U. S. labels. There really isn't any other alternative in Canada and we protect the identity of each of our licensors as if it were our own."

McKim gives much credit for Phonodisc's recently acquired licensors to Woody Hinderling, the company's international vice-president in New York. In Canada, the company's burgeoning product program has been matched by organizational growth. Sales and promotion have been strengthened with the recent appointment of Paul Clark as central division manager and Dick Trotter as promotion manager. Tom Riggs, with many years experience in financial management, joined the company to oversee the adaptation of accounting, inventory, and distribution procedures to meet expansion requirements.

McKim believes there is a bright future for the independent operator despite the takeover and merger activity. "You can't mechanize or regiment creativity, and in the market place, the conglomerates may be able to bulldoze and overwhelm. But a record or tape is really an animated product demanding a special kind of marketing talent and maneuverability that independents will always possess to a greater extent than the computer giants. We want to very much be involved in an international affiliate of independents with the strength, know-how, and flexibility to set the pace for the industry."

RCA's Montreal Studios: A Multimillion-Dollar Operation

(continued from page C-8)

with Newman and Scully lathes, with Westrex cutting heads and Dolby noise reduction systems.

All studios are equipped with fluorescent and incandescent regulated lighting to create the type of atmosphere desired by individual artists.

The studios are located at 910 Lagauchetiere Street East, between St. Andree and St. Timothee Streets, which is near to the site for Place Radio-Canada, which is expected to be completed by 1971. Place Radio-Canada will be the headquarters for the CBC's activities in Quebec.

Opened in February, the studios have quickly found favor with Montreal producers, and many of the major French-Canadian hits are already produced there. With the state of the Canadian music business being on the threshold of unprecedented activity, there is no doubt that the RCA studios in Montreal have a promising future.

Publishing Is in an Embryonic Stage

"To me, the Canadian music market is just like a rerun," says Brian Chater, a partner in Summerlea Music (BMI) and Winterlea Music (CAPAC), two of this city's most enterprising publishing companies.

"There is a close parallel to be drawn between Canada now and the U. K. market as it was six years ago, before the Beatles happened," said Chater, who came to Canada from London four years ago, after stints with Mills Music and Burlington Music. "I've fought all these battles before . . . radio stations not having faith and refusing to play domestic records.

"God didn't suddenly give England the right to create records as of October 22, 1963 (when the first of the Liverpool sound discs hit the U. S. charts) and it's the same here. The market is wide open."

Summerlea and Winterlea, which between them own about 250 copyrights, are currently clicking with the Five Bells' single, "Moody Manitoba Morning"; several tracks on the Five Polydor album by the Five Bells, entitled "Directions"; and the hot Life single on Polydor, "The Hands of the Clock." All three titles are scheduled for U. S. release by Polydor.

"Publishing is in the embryonic stage here," notes Chater, "We just aren't in business compared with other markets. Prior to the past six months, Canadian composers had pretty well no place to go. English and American major publishers haven't been too keen to open up here, because the market seemed so dead to the outsider.

"Yet the facts and statistics of the market indicate the opposite. Canada is the world's sixth largest record market; we have the highest per capita sale of albums in the world; and we are second only to the U. S. in dollars per capita spent on all types of records.

"We set up 11 months ago, because we felt the situation was changing for the better. My partner, Bob Hahn, handles most of the production work, and I look after the professional and writer liaison side. We have a complete open door policy. Absolutely anyone who cares to submit a song to us will have it evaluated and a prompt decision made. We don't want to hold up writers, so our contracts give them an out on any title if we haven't got a record on it within six months.

"The big thing is, of course, that so many people are looking for songs, all over the country. There is a dire shortage of good material everywhere. Therefore, we think not in terms of the Canadian market but of the world market.

"We take our material to London, New York, and Los Angeles, and you'd be amazed at the reaction. We're the first publishers from Canada they've ever seen. Most of them think there isn't such a thing as publishing here."

Chater has met with some success in his search for international acceptance of Canadian material—English a&r man, Norrie Paramor, for example, recently took two titles, and wants to hear more. Several other deals are pending in the U. S.

Chater and Hahn see the possibility of Canadian content legislature as the real sure-fire boost to the local scene. "As a concept, we're against it," says Chater, "but as an economic necessity, we do believe in it. Just look at every other country in the world . . . they all have domestic disc producing industries. Why not Canada?

Already, says Chater, musicians in Montreal (but not Toronto) are realizing that an increase, however small, in the amount of Canadian records sold in Canada, could have wide benefits. "The Montreal AF of M has formulated a deal requesting reduced rates to musicians for session work on records made for the domestic market. If, at a later stage, the producer and/or company decides to release the product internationally they would then go back to the union and the full fee.

"It's the obvious thing to do. Why should Canadian companies trying to establish a local market with a population one tenth of the U. S., have to pay the same musicians rates as the U. S. It doesn't make sense."

A strong lobbying force is being assembled behind this move for reduced session rates. The Montreal AF of M deserves much commendation for having the enterprise to suggest a cut in salaries as a means to an eventual increase in work available.

"The funny thing with this Canadian talent issue is that while Canadians—program directors in particular—consider domestic songs and finished product inferior, the people who matter in the U. S. and England don't. We've never met any resistance abroad just because we happened to be from Canada.

"The music business outside Canada now thinks internationally, and it's a shame that a lot more Canadians don't do likewise. I guess it's a PR job from top to bottom. But you wouldn't think Canadians would need much convincing when you took at the amount of Canadian, or former Canadian talent, now making it Stateside."

Chater certainly couldn't be accused of a lack of internationalism in his approach.

He was one of the very few Canadian publishers present at recent MIDEM and Nassau conferences. He's also now in the midst of serious discussions with the Canadian Broadcasting Corporation for a weekly prime time TV show emphasizing local talent, and aimed straight at the youth market. Screen Gems has also indicated interest in syndication rights for the U. S.

"I believe the time has now come for U. S. and U. K. publishers to explore the possibilities of this market. It's time to get in, take a few risks, because in the end it will be worth it. We work on the premise that for every ten ideas, if one comes off it's worth it. We aim to get more and more into the local market, and also to expand into representation for outside publishers. We think our approach is unique. When we get a release on a song, we don't just forget it. In fact, that's when the real work begins. We don't care if we duplicate the record company promotional efforts. You can't do too much for a record.

"It's a real challenge this Canadian music business, because you know you can make it happen. We're all sitting on a golden egg—whether in acquiring foreign publishing agreements or local titles. The talent is coming out of the woodwork. Give us legislation (a means to express ourselves) and I hesitate to predict the results of the music explosion that will follow."

What do these people have in common?

They're Canadian of course!

LEONARD COHEN
Leonard Cohen CS-9533
Songs From a Room CS-9767

BLOOD SWEAT AND TEARS
Blood Sweat and Tears
FEATURING
DAVID CLAYTON THOMAS
CS-9720

TONY KOSINEC
Tony Kosinec
CS-9832
soon to be released

In any language . . . Columbia has the hits

COLUMBIA RECORDS OF CANADA, LTD.

Canadian Folk Scene Has International Image

Canada presents to the world something of a conflict in images . . . Marshall McLuhan versus the seal trappers, Expo versus the Calgary Stampede, the National Ballet versus the Ottawa Roughriders. It's really the battle between old and new, the established and the avant garde, the raw and the sophisticated.

In England and Australia and elsewhere, many people picture Canada as a country where maple trees grow, ice hockey and skiing are mass interests, and wheat flourishes on massive prairies. Admittedly, there is that, but there are other things too.

Recently the international image has been given contemporary polish with the emergence of a Canadian folk scene. Folk music, naturally, has long been a part and an integral part of the country's cultural activities. In that respect, it wasn't unique.

What is different though is that Canada's folk singers and songs have traversed national borders and given the tuned-in, turned-on world of youth a new perspective on Canada.

Look at the artists who've either made it internationally, or are close to doing so—Gord Lightfoot, Joni Mitchell, The Band (of Music from Big Pink fame), Ian and Sylvia, Neil Young, Buffy Ste. Marie and Leonard Cohen. Plus the younger names who are showing signs of getting there—David Rea, Murray McLachlan, Cathy Young, Bonnie Dobson.

The fact that these people have taken Canadian folk music into the international market place augurs well for the future of the domestic scene. With the world waiting for more of maple folk, you can bet your last dollar that more and more young Canadians will be buying guitars, finding shady trees to sit under, and writing folk songs.

But why is it that Canada is capable of producing folk singers who—because of their acceptance elsewhere—must have something unusual or perhaps even unique to offer? It's a difficult question, one that not even Gord Lightfoot, Canada's king of folk, cannot answer.

"You can't really put your finger on it," he says. "It's just there—a Canadian feel to a song. Listen to The Band and you can't help but know they're Canadian boys. My stuff is much the same. But I don't know exactly what makes it Canadian. It's intangible."

Neil Young, the Toronto folk singer who went the full circle by joining the Buffalo Springfield, and then returned to solo status, thinks he knows why Canadians have an edge on others—a form of proficiency.

"You have to pay a lot of dues here, because the public's taste is so good. You can't get by if you're not good, and even if you are, it's still one hell of a battle. You keep beating your head against the wall, but it makes you improve.

"The folk scene was always bigger in Canada than in New York or Los Angeles. When those cities were into the shouting soul thing, we were into folk. Audiences expected first class lyrics, and even rock groups had to provide them.

"In Toronto and the rest of Canada, you kept getting better as an artist, but you got nowhere financially. Whereas in the U. S., if you showed any promise, they promptly signed you up on one else could get you, and then forgot about you. Canadians are so good by the time they get a recording contract that they can't help but succeed. I guess what works against us also works for us."

IAN AND SYLVIA, MGM couple, who spearhead Canada's strong representation in the folk field.

But what about the roots—those intangible creative influences which make the composing and performing talents flower?

Canada seems to have two major advantages over other countries—proximity to the U. S. (which keeps it well up with what's happening musically there) and the lack of a highly urbanized society.

Undeniably, cities have an important role to play in Canada, but they are not accepted with the sort of inevitability which is evident elsewhere. To Canadians, the city is an infliction of ugliness upon a natural landscape. There is still a country atmosphere, perhaps a pioneering spirit to be found here. The toil of change in the Canadian society has been, and will continue to be, a long and arduous one.

Soul Music--A Long Time Arriving in Canada

It was a long time coming, but Canada finally succumbed to soul music. At least Toronto, Montreal, Quebec City and Vancouver yielded. Some of the points in between haven't yet gotten hip to r&b.

Of course, top U. S. r&b hits have always done well in Canada, but the disks a little farther down the charts often received no exposure at all. Even Motown took time and lots of it to get established.

The basic problem has always been that program directors felt that soul music was for soulful people, i.e., Negroes. It never occurred to them Caucasians might find soul music equally enjoyable. Some ugly stories sprang up because of this bias against r&b records.

The situation was ridiculous and ludicrous. The success of r&b in the U. K., France, and elsewhere proves that soul music is a universal language, regardless of color, creed or age.

But there are still some program directors, mainly between Toronto and Vancouver, who will not consider playing hard soul product. Ask them about it and they claim, "It's too tough for our listeners."

That was the story for 10 years. The listeners wouldn't like it. The real issue though was that the public never got a chance to like it, because they didn't hear it. A comparable situation exists in Australia, where even fewer r&b records are programmed.

A small group of exceedingly ardent people did find out about r&b though, and started listening to it on imported records and U. S. radio stations which could be picked up in Canada. Slowly but surely the interest spread.

A few record men, sincerely hip to r&b, pushed all they could, and they too contributed to the changing musical climate. The Beatles arrived, credited r&b as the source for most of their inspiration, and a couple of years later while the rest of America suddenly realized what had been going on all this time.

Soul came in. It went from one extreme to the other—unnoticed to fabulously good. Anything by a colored cat had to be good. But, of course, that wasn't the case, and soul music suffered in the end.

The current situation in Canada with r&b is that companies can count on airplay in several cities and, alternatively, can virtually count on almost no airplay in other cities. Toronto, for example, has become a big r&b market, mainly because of the influence of radio station CKFH, which plays a lot of hard soul, and forced competing CHUM to do the same. CHUM had long been an offender in ignoring the importance of r&b.

Several Toronto clubs play only soul music, and a lesser number regularly feature U. S. artists such as Peggy Scott and Jo Jo Benson, Edwin Starr, Billy Stewart, and Ike and Tina Turner. The Hawk's Nest, in downtown Toronto, has built up a strong clientele of soul fans. Manager Ron Scrivner credits the success to the fact that he stuck with soul through good and bad times.

But Toronto offers little to the dedicated soul fan when compared with Montreal. Despite the fact that Expo City is 90 per cent French, Montreal is probably the biggest soul town in the world outside of the U. S.

Two clubs, the Esquire Show Bar and the Oasis of Soul, cater exclusively to the soul crowd. They book in virtually all well-established r&b acts such as Ben E. King, Billy Stewart, Jerry Butler, Wilson Pickett, Joe Tex, and Sam and Dave.

Ben E. King does especially well in Montreal, where many of his recent singles have become big chart hits despite a lack of Hot 100 action in the U. S.

Montreal has over 60 discotheques (it was the first city in North America to boast a discotheque) which rely heavily on soul music. Radio CFOX and the French-language station, CJMS, both play a large amount of r&b.

Quebec City is much the same. But here King Curtis has found tremendous success, in the manner of Ben E. King's Montreal fame.

Vancouver has also become a strong r&b center, with many personal appearances by top soul acts at The Cave and other spots.

Every Aretha Franklin single is a certain success in each of these four towns, and usually also in Ottawa. But it's still a tough fight in Calgary, Edmonton, Winnipeg, Regina and other prairie centers.

Many stations simply do not believe that soul music is suitable for their audiences. But in doing this, the stations (and the cities) leave themselves open to criticism for being retrogressive.

The Blues--A Tastemaking Force in Canada

If one was to name the single most influential force on music in Canada within the past 12 months, the answer would have to be the blues.

From a primarily folk-oriented country, Canada has been plunged into the blues by hit records, packed concerts and wide press coverage. Certainly this has been the case elsewhere, but it seems to come as more of a surprise in Canada, which had so long resisted the temptation to tell it like it is.

The dawning of the blues in Canada seems to coincide with the first impact of Cream. Since then Canada has seen virtually every popular exponent of the blues —be he black or white.

In Toronto, which is the country's musical tastemaker, the Rock Pile Club—sometimes described as the Fillmore of the North—has featured about 40 top name acts on consecutive weekends, since opening last September. Of this 40, at least 75 per cent have been in the blues idiom.

Group-wise, Toronto has trooped out to see Led Zeppelin, Cream, Brian Auger and the Trinity, the Paul Butterfield Blues Band, Ten Years After, Savoy Brown, John Mayall, Blood, Sweat and Tears, Iron Butterfly and more.

But the acceptance of blues hasn't been limited to all the johnny-come-lateties. Many of the best known, and most respected U. S. blues stalwarts have also made the trek north. B. B. King made his first foray into Canada to rave notices. Others who have scored in the past year include Junior Wells, Howlin Wolf, John Lee Hooker, Jamie Johnson (who now lives in Toronto), Muddy Waters, Otis Spann, Albert King, Chuck Berry, Buddy Guy.

Heavy album sales have been recorded on Electric Mud, His Best—the Electric B. B. King, Simply the Truth (John Lee Hooker), and even Jimmy Reed has been scoring well at retail level.

Most blues artists have been receiving extensive airtime on CHUM-FM, CKLG-FM, and many AM stations.

The Led Zeppelin album proved to be one of the field smashes of the year, and continues to outsell much of the other product on the market.

Cream have been huge sellers in both the singles and album fields.

All told, Canada has become a choice and prime market for blues artists, and the influence is starting to show in local bands who've gone heavily into the blues bag.

The winds of pop change being so unpredictable, it's difficult to tell how far the blues boom will go. But one thing is for sure—Canadians have recently been exposed to blues music in an unprecedented manner and they liked it. This can only be healthy.

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U. K. Hits Get Into Canada Via U. S. A.

In Canada, the people speak English. It may not be the Queen's English, but a Londoner doesn't have too much trouble conversing with a Canadian. In Canada, you don't hear "God Save the Queen" too often, but the English influence is noticeable, especially in those inevitable comparisons with that country south of Niagara Falls.

Canada is still part of the British Commonwealth, though woe betide the person who even mentions that dreaded word, colonial. Canada looks to the U. K. for guidance in legal reforms, but then so does the rest of the world.

It is therefore not too surprising that U. K. musicians (pop and otherwise) enjoy a great deal of success in Canada. The sad fact is that the success can be blamed indirectly on the U. S. charts.

If a U. K. record makes it in the U. S. its chances of doing likewise in Canada are very high. But if an English domestic hit fails to make it Stateside, its Canadian chances are very slim. Recent examples include groups such as the Move, Marbles, Amen Corner, Joe Cocker, Fleetwood Mac and Barry Ryan.

In this respect, Canadian broadcasters do no favors for the home country. Rare is the English disc which makes it here before making it in the U. S. The ties are not too tight.

It's quite ironic really. Canada was several months ahead of the U. S. in recognizing the potential of the Beatles. The group had several hits in this country—which has since been attributed to the persistent plugging of Capitol a&r man, Paul White—before "I Wanna Hold Your Hand" burst into the U. S. charts.

And for a year or so, Canada continued to stay ahead of the Americans in recognizing hot new English talent.

Then when the U. S. fought back and regained control of its charts, Canada once again left the direction to Americans . . . a situation which continues today.

As in the U. S., various English groups—mainly in the blues idiom—have scored notably well in Canada. Examples include Led Zeppelin, the Nice, Ten Years After, John Mayall, Savoy Brown, Traffic, Spooky Tooth, Jethro Tull, Family, and Cream.

Middle of the road vocalists like Tom Jones, Engelbert Humperdinck, Mary Hopkin and Petula Clark continue to sell huge quantities of records. The Beatles, of course, are hotter than ever. "Hey Jude" went over 300,000—thus becoming Canada's best single of all time—and "The Beatles" album exceeded 200,000. The Rolling Stones have cooled off lately—"Beggars Banquet" barely sold 30,000.

Capitol, Columbia, Polydor and London have most of the U. K. product. RCA Victor, like its U. S. parent, has no pop product from the U. K. Quality has English product picked up by American labels such as A&M, and MGM. Phonodisc entered the U. K. product market strongly with the acquisition of distribution rights for Pye.

But the most spectacular and unexpected successes with English product have been chalked up by Polydor, which has the resources of its Polydor (U. K.) affiliate, and the hot independent label, Island.

U. K. labels hoping for Canadian success, however, have to think these days of U. S. success firstly, and then an almost automatic repetition of that success in this market.

Bubble Gum Music Pops Across Canada

Bubble gum music is by no means a U. S. phenomenon. Canadian record companies report that bubble gum has gained almost instantaneous acceptance and sales across the country.

Quality Records, through its contracts with Buddah and A&M in the U. S., is probably Canada's most successful bubble gum music distributor, and therefore is most eminently qualified to comment on the situation.

Ed Lawson, national promotion manager at Quality, beamed when asked about how well bubble gum music is going down in Canada.

"Just tremendous . . . we're getting play at between 95 and 100 per cent of all the top 40 stations nationally. There is amazing acceptance of bubble gum music by program directors. Plus it's happy music, and it doesn't only appeal to young kids. We've had company executives playing Buddah albums at parties, and getting really good comment."

Mentioning 80,000 to 90,000 as the usual sales figure for a big bubble-gum hit such as "Indian Giver" or "1-2-3 Green Light," Lawson said that a good bubble gum record will sell between three and five times as much as the average r&b hit.

But bubble gum is still primarily a singles game. Buddah albums, for example, do not compare with singles sales of the Ohio Express and the 1910 Fruitgum Company.

Lawson explains: "Bubble gum buyers are primarily young, and do not have a great deal of money to spend. They have enough cash to buy a single each week, but they either can't be bothered saving, or can't be bothered waiting for an album to come out. They can easily afford the singles, but not the albums.

It all adds up to the fact that while underground album sales may crush bubble gum in the LP market place, in the singles business it's a different ball game.

Lightfoot Forms Company to Promote Himself

On May 1, 1969, a new company arrived on the Canadian music scene which threatens to be a major force in the production and promotion of live concert attractions throughout this country and in the U. S.

Early Morning Productions, founded by Gordon Lightfoot and Al Mair and named naturally enough after a well-known Lightfoot composition "Early Morning Rain," has the potential, the ideas, the personnel and the financing to play an important role in the Canadian entertainment scene. With Lightfoot as its chief artistic asset and Mair, former national field promotion manager for Compo of Canada, as its general manager, Early Morning Productions is laying down some big plans which will affect the entire concert industry in Canada.

"What we want to do and will do," says Mair, "is to present the best promoted, most efficiently organized and operated, and naturally, the most profitable concert attractions we can. Initially, we'll just be working on packaging Gordon's own shows across the country, booking halls, supervising promotion, handling all details in the most professional way we can.

"But we won't just stick to Gordon himself. We plan to ally ourselves to the Canadian scene as a whole. We'll look for deserving talent and we'll book them in advantageous spots. If they're young and little known, we'll put them on the bill with better known artists. We'll package and promote them in the way that will advance their careers. Both Gordon and myself have been in this business long enough to know exactly how to and how not to go about this. We won't make many big mistakes."

"We'll be handling U. S. talent as well," continues Mair. "We won't limit ourselves to Canada and close our eyes to the rest of the world. We'll book concerts in the U. S. as well, especially Gordon Lightfoot concerts. He has never really been properly exposed in the States and it's time he was.

"As a new company we have two big advantages, our strong financing which will allow us to pull through any early bad periods without too much damage, and our wide experience in the field we're concerned with.

"But concert production in itself won't be the be-all and end-all," says Mair, "we'll be getting into other things as well. Management, for example. We'll want to handle certain young performers we think we can help, though this will certainly not be our primary concern. Within six months or so we'll probably be into record production. We're building a recording studio—hopefully within the new building—as well as a rehearsal hall. We'll get into just about anything we think we should get into, publishing included."

GORDON LIGHTFOOT, a Canadian folk artist whose talent has spread all over the world.

Yonge Street—HQ for Record Sales in Ontario

The title of the world's largest record store in one single location is claimed by A & A Records, situated in downtown Toronto's main thoroughfare, Yonge street. With four complete floors and over 16,000 square feet devoted to records and tapes, an inventory worth well over a million dollars, A & A is a major force on the Canadian record industry scene.

Operated now by Sam Bornstein, A & A has been in business some 20 years, starting off as a cigar store that sold budget records on the side and expanding into its current size and stature where the store counter and school book trade (which also runs from the premises) are but minor adjuncts to the burgeoning record business.

Once the sole record retailer in this lucative downtown markett A & A was joined some seven years ago by the incursion of another record giant—Sam's—only two doors down the street. Since that time the two stores have competitors and rivals for the record buyers dollar to such an extent that between them they claim to account for some 15 per cent of Canada's total record business.

"However" says Bornstein, "the competition is good for both of us. This area of Yonge street is now thought of as the headquarters for record sales in Ontario. Between the two of us, it's all here and everybody knows it. It's like one big marketplace with customers moving back and forth between the two stores. Business is booming."

A & A has achieved its current leader status in the Canadian record industry through two things—an enormous in-store stock, and low budget prices.

"Our stock is about as comprehensive as it can be in just about all areas" says Bornstein," We pride ourselves on our classical library which occupies most of one whole floor. We know there's no one else even close to it on this continent. Likewise we're strong in jazz, ethnic music, MOR product and of course pop.

"Our sales techniques though are where we've been strongest and in fact have been a pioneer in the Canadian industry. We do a huge volume and thus naturally get special dispensations from all record companies. Our standard price for a listed $5.29 album is $3.79. Likewise 98 cent singles sell here for 66 cents. We take off something like 30 per cent in across-the-board discounts, but we make it up in sheer volume.

"We are constantly holding special promotions and special sales, often at our expense. We take loss leaders regularly to get customers into the store, to keep our name before the public eye. For example when the Beatles last album came out, we ran a special sale on it for a very short period of one day.

"We sold something like 1,400 copies in fifteen minutes—that must be some kind of a sales record—and took a loss on it, but the publicity value was tremendous.

"Likewise we take a loss on all special $1.98 sales and we're running these all the time on top product by name artists—Engelbert Humperdinck, and the "Oliver!" soundtrack, for example—but all pays off in promotion and sales value to us.

"People come into the store because they know they'll find bargains here they couldn't get anywhere else. And then they stick around to buy the regular priced stuff as well.

"We did well over $3,000,000 in volume last year."

There's an exciting success story behind Canada's Muntz Centre Franchise . . . . .

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The best evidence of the success elements in the Muntz Centre Franchise is in the record of achievement with over 75% of the Canadian Market already being profitably served by the Muntz Centres now in operation. (That much of Canada just can't be wrong!) Here again, it is the quality of electronic engineering plus the *Canadian* merchandising 'know-how' of this 100% Canadian organization which has spelled success with a capital $ for our dealers across Canada.

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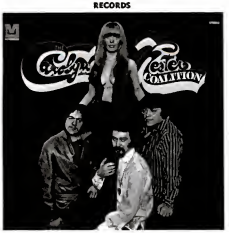

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Canada's Tape Market a 15-20 Per Cent Increase

By BILL GRAM

Most Canadian record distributors are reporting sales figures showing that between 15 per cent and 20 per cent of their total gross is now accounted for by tape products—eight-track, cassettes, and reel-to-reel. Many record retailers, especially those who have gone into the tape product market in a strong way, are reporting up to 25 per cent of their total gross as tape oriented.

The Canadian music market has operated up remarkably for the tape onslaught which really had its beginning only a little over two years ago. Today most record companies are into tape in a major way and independent distributors of tapes and playback equipment are showing steadily increasing profit margins. Canada, traditionally the victim of a time lag for any American-originated product, has kept pace with the U. S. in terms of proportionate tape sales and marketing techniques. Canada has responded immediately to tape products as it has to few other entertainment innovations in recent years.

Why? Sam Bornstein, operator of Stereo Tape Products, a nationwide distributor of tape product and equipment specializing in the servicing of smaller, non-musical retailers, has some interesting theories.

"After all," he says, "the prime mover as far as tape sales are concerned, is still the automobile. Tapes became major entertainment items in this country by their association with the automobile industry and their acceptance as standard car accessories. Today, tape cartridges and cassettes are standard home items as well, but the auto trade still shows the way and introduces many people to the benefits of music on tape. It's the salesmen, truck drivers, people who are on the road a lot who provide the basic hard core of tape purchasers and one look at a map of this country will tell you why tapes are perfectly suited to our environment.

"There are so many remote areas in this country where there is little or no radio available. Even if there is one station beaming into a particularly out of the way spot, the selection of music will not please everyone. Car tapes are the only answer for someone having to travel through these areas, and they're all over Canada. We've got so much room here.

"Our sales figures bear this out. We deal to automobile accessory chains like the Canadian Tire shops or other chains like the Wilco Camera circuit. Their strongest sales more often than not come from their remotest branches. To quote one example that comes to mind, we sell an awful lot of tape products to a particular dealer up on the Alaska Highway-Yukon area. What else are they going to listen to up there in their cars?"

Bornstein continues "That's why you'll find so much Country music selling on tapes here. Really it sells proportionately more than rock stuff does. The people who like country music are generally blue collar workers, men on the road a lot, truck drivers and the like. They're the ones who are buying all those country cartridges.

"It's interesting too that we're selling a lot of older reissue product, pop revivals like the Platters, Elvis Presley, Golden Hits tapes, things that would appeal to the same type of market. I think it shows who you're basically appealing to in the tape market these days."

The worst problem as far as tape merchandising in Canada is concerned, is theft, says Bornstein. "Tapes are pocket size after all, they're comparatively easy to steal and they have to be watched carefully. This leads to problems with display cases. In the States, a popular display form is to rack up tapes in a cabinet, showing their spines only. This way you can jam 500 to 700 tapes into a relatively safe closed case and minimize theft. But at this point in time, there is a big visual selling aid by not showing the package covers.

"We use our own display case which has the tapes full-face outward and racks up about 128 items within a really theft-proof case. It's great for the smaller dealers we service, the auto shops, etc."

The future of the tape industry in Canada is enormous, states Bornstein. "Playback equipment is becoming more sophisticated and it's coming down in price. We're just getting into the cassette field really and we can expect a lot of improvement there, though not enough to take over from the standard 8-track cartridges I don't think. All auto manufacturers in Canada now offer tape machine accessories and in more expensive models, they are standard equipment."

Right now, tapes aren't affecting record sales in Canada. "It's all plus business. But that will change. Tapes will be taking over, there's no doubt about that. It may take 10 or 15 years or longer, but audio tapes and their offspring (video-tape units) will be the whole scene one of these days."

GRT Canada Plan $500G Development

Since its entrance into the Canadian tape market in November 1968, GRT of Canada Ltd., a wholly owned subsidiary of General Recording Tape of the U. S. has blazed an amazing trail of expansion and development in this country.

Now only seven months in operation, GRT handles the distribution and duplication of over 40 international labels in Canada along with custom tape dupes for Canadian companies, British and French.

Currently operating out of manufacturing facilities in London, Ont., GRT recently announced plans for a half-million dollar expansion program involving the building of a new headquarters complex on an eight acre site near Alliston, Ont.

The new production plant, executive offices, and warehouses, are scheduled to be in full operation this fall for GRT and will include the latest in mastering, duplicating and assembly equipment. Over 100 employees will be required by GRT to enable this new plant to function to capacity.

In commenting on this costly and elaborate expansion program, GRT of Canada president Ross Reynolds stated, "We see a fantastic growth in the cartridge and cassette industry here. We set up only last November and already we're operating at full capacity and have a complete distribution set-up from coast to coast. The Alliston expansion simply reflects the volume of business we are handling and the demand for product on our 40-plus labels.

"The Canadian market for cartridge and cassette product was slower to develop in Canada than int he U. S., but it's forecast that this year our market will catch up proportionally with the States. In 1968, for example, estimated sales in 8-track cartridge amounted to $5.8 million with $1.3 in cassette. There will be a minimum of a 100 per cent increase in these figures this year and some are estimating as high as 200 per cent.

While GRT is run as a Canadian company with its product line tailored to the Canadian market and its production materials created here, it has imported the systems of its American parent firm. The production control center employs a "data-wall" similar to that designed for the U. S. GRT, patterned after computer operations. Incoming orders are entered and immediately checked against up-to-the-minute figures on inventory making for maximum efficiency all around.

GRT has also adopted a packaging design generally regarded as one of the best of its kind in Canada displaying the complete album cover in full color on both cartridge and packaging.

Along with president Ross Reynolds, other officers of GRT of Canada include sales manager Ed LaBuick and managing director, manufacturing operations Ross Knight.

CANADA COULD BE MAJOR RECORDING CENTER SAYS MCA's BILL GALLAGHER

MCA's Bill Gallagher is another Canada-watcher.

"I've been watching the Canadian scene for some time now," Gallagher said recently, "and I'm sympathetic to current moves taking place up there from a nationalistic point of view." (A reference to the possibility of local content on radio legislation.)

Gallagher was commenting on the MCA signing of a production deal with four young Torontonians—producers Bill Gilliland, writers Richard Gael and Patrick II, and artist, Terence. MCA is to issue the first album shortly.

"I have a great deal of confidence that Gilliland and company can continue to come up with creative product for the expanding world music market."

Explaining that MCA had always felt Canada could become a major recording center, Gallagher pointed out that the label's Canadian subsidiaries, the Compo Co. and Apex, had successfully endeavored to launch several domestic artists.

Gallagher scoffed at Canadians who lack confidence in their own country's talent. "Hell," he said, "you have as much talent up there as we have down here."

The Independent Future Never Brighter—Stone

In 1967, a brand new Oshawa, Ontario, based independent record label operated by Robert J. Stone issued its first product on the market. Of the first 26 singles released by Stone Records, some 17 of them went on to Canada's important record chart, Radio CHUM in Toronto. Not a bad start for a fledgling organization in a market thought by some to have little future for a small independent.

And Stone Records followed it up. They've made a profit every year since, and the label has expanded in all directions of the Canadian recording market.

The aim of Stone Records, as Robert Stone puts it, is "to become a total consumer entertainment complex." With this in mind, Stone Records has had difficult decision over a year ago to shift its foundations, so to speak, to give up the struggle to compete with the majors for chart single space, and to concentrate in areas where a small independent can do well.

"We can't afford to compete for big labels with companies like Polydor and Phonodisc and the others" says Stone, "We can't afford to gamble on a label. We have no parent company behind us willing to pour money in to subsidize us in our bad years. We've got to make a profit. That's why we have shied away from the hit single race. Even when you get one, the profits aren't that great here in Canada, and the risk you run is tremendous."

Thus these days, Stone is concentrating on three things, MOR singles, cartridges and tapes, and playback equipment.

The Stone label itself is strictly an MOR line featuring Canadian talent like Johnny Cowell, Ina and Al Harris, and others. As well, Stone features a Caledon line which is a big-selling country and western label, a New line of contemporary rock product, and a World line of international ethnic recordings.

Stone also leases much foreign ethnic product from smaller international labels like Beacon of England, Sonet of Sweden, Viking of New Zealand, and CBS of Holland. As well, the label recently signed a distribution pact with England's Manor-Minor Records.

But it is in the tape market where Stone of Canada is making its presence most widely felt. Handling all aspects of the cartridge trade from the tapes themselves to tape machines, accessories, and the entire Webcor and Viscount lines of playback equipment, Stone is concentrating on this market to an unprecedented degree in the Canadian recording industry.

Currently undergoing a wholesale expansion program at the Stone Oshawa plant to accommodate all of these various elements of the tape merchandising business, the company is breaking new ground in its sales techniques and marketing approach. Stone concentrates on lines of a 50-50 basis with records as far as sales are concerned and promotes cartridges and cartridge equipment above all else.

Concentrating on small dealers often neglected by larger record companies, Stone has racked up impressive sales figures on such tape lines as ITCC, GRT, Modern, Sparton and Pickwick.

A special contract recently worked out with General Motors of Canada will put Stone cartridge in all the 1969-1970 models off the line which feature playback apparatus.

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Tape Sales at an All Time High

No matter which way you look at it, Canada's tape business is booming. It now represents about 14 per cent of the music business, compared to 20 per cent in the U. S.

In Canada, sales are at an all-time high, distribution problems are being ironed out, product is reaching the market ahead of disc material and manufacturers are starting to talk about production of Canadian talent.

That, at least, is how things are at Internation Tape Cartridge of Canada, which incorporates Modern Tape and the North American Leisure Corp.

Launched in new offices in North Toronto on Jan. 1 this year, ITCC anticipates producing 20,000 cassettes daily and 40,000 8-track cartridges a week by the end of this month.

Gary Salter is vice-president of ITCC, Abie Salter is the general manager of Modern, Fred Gold is sales for Modern and Norton Vernor is production manager. They claim they have already passed the 1969 quota, and it's only May.

"A lot of things have happened to the Canadian tape industry in its three years," observes Salter. "At first, the record companies were against tape. But that's changed too. They're really committed now . . . they have to be.

"We've managed to keep the tape industry 'clean' so far, especially with regard to distribution. Look at our operation here. We have 30 distributors, who take the stuff to the retailers. We won't sell to a retailer direct in any circumstances. That's not the proper place for a manufacturer to be. He should never deal with the retailers.

"It works better for the retailer this way. He gets far better service from a local man than buying from the manufacturer."

ITCC is now handling more than 40 labels in Canada, including Scepter-Wand, Buddah, Audio Fidelity, and Starday. The last-mentioned label is surprising in that it represents a hefty percentage of ITCC sales.

"Country music accounts for about 50 per cent of our business," says Fred Gold, "and not only us—it's the same with the entire tape business. Country music is where it's at."

"But you've got to remember," notes Salter, "that the tape business hasn't reached the kids as yet. Youth is not big to tape. That's why country accounts for so much of he business. But as soon as kids get into it, country sales will go way down, in comparison with rock stuff."

Why is that tape is not reaching youth?

"I think the big problem is cost of equipment, either for home or auto use," says Salter. "Once that's been overcome, and once it becomes in to dig tape, then we'll really see the tape scene start to move in a big way."

Salter realizes that tape, in present terms, can only be a duplicating medium for recorded material. But he looks to the day when product will be produced especially for tape. Meanwhile, the company is anxious to branch out into the record business.

The Astounding, Incredible French Canadian Market

Yvan Dufresne, a young French Canadian producer, currently has the number one disc in Quebec with Donald Lautrec's single, "Eloise." For Dufresne, who releases mainly on his own Jupiter label, a number one Quebec hit is no new experience. In fact, he makes a habit of them.

Dufresne is widely recognized as Quebec's top pop producer. Certainly, he's been around longer and had more hits than anyone else. His Jupiter label has about 180 singles and 80 albums on the market. At the present time, he has seven Jupiter singles on the charts —the latest one cut, France Gall's "Hommes tout Petit"; Chantel Renard's "Irresistiblement"; "Chewy Chewy" by Steve; Gilles Dreu's "Devinez"; Georges Guitary's "Jole Patricia"; and "A Cause d'uni Fleur" by Jacques Michel.

In addition, through a special exclusive deal with Compo, Dufresne is scoring with Michel Louvain's version of "C'etait Notre Chanson." Dufresne also acts as Louvain's personal manager.

For a market numbering less than seven million people, sales of Jupiter's singles are not far short of incredible. In fact, few industryites would deny that the entire French-Canadian record market is quite astounding, economically.

An average number one Quebec hit will reach 50,000, and many have gone over 100,000, with some getting close to 150,000. It's a lucrative market, continually expanding, improving creatively, and providing a form of paradox when lined up with English Canada, where local hit records are almost non-existent. And while a French-Canadian domestic hit will usually top 50,000, a French hit from Paris is lucky to hit 50,000. It may-be nationalism but it is certainly financially and culturally rewarding for many people.

As a matter of course, and although his product is distributed and promoted by London Records, Dufresne employs his own promotion man, Claude Palardy. Palardy figures that Jupiter annually releases 50 singles and 12 albums, which accounts for 900,000 sales, figuring one album equivalent to five singles.

"But it is a rough business," says Dufresne, "if you have no hits for three months, you have had it. And a lot of money goes in production costs. We don't hold back on that. Over 80 per cent of our gross goes out in production costs."

Dufresne uses about 20 musicians on a typical session, at the usual rate of $85 per man per three-hour session. Some of his records are also released in France, although he is the first to admit "without any spectacular success."

Many of the French-Canadian hits are simply French-language versions of U. S. hits. Dufresne says this is because it is so hard to find original material in Quebec.

"We try to put at least one original song on a single, but it is not easy. The publishing business is not very active here, and most of the French-Canadian composers think more in terms of poetry than commercial songs. Also, most are singers themselves so you only get their cast-off songs. They keep their best ones for themselves, and you can't blame them for that."

Dufresne feels that Quebec is lucky to have its own domestic production scene. "I think it's because local TV uses local artists, and radio stations are the same. Of course, you still have to fight for play on some stations, but it's nowhere near as bad as it used to be."

Eight years ago, there was no such thing as a French-Canadian production market. All the hits came from the U. S., France or England. Then it started. The records weren't too great, quality wise, at first, but they got better and more stations played them, and before too long an industry was started.

It's generally agreed that French music sales in Quebec comprise between 15 and 20 per cent of the total Canadian music business, of which 75 per cent is of local origin.

The disc activity has spread to other areas. There are special TV shows. There are than half a dozen weekly papers devoted to gossip and glamor about French-Canadian stars.

But rarely can French-Canadian hits amass any significant sales outside the French speaking areas. English radio stations, of course, are not too hot on the French-Canadian scene. They don't even have much sympathy for their own English-Canadian artists.

Dufresne finds this disappointing. "I'd really like to help the entire Canadian industry, but what can you do. I think the main problem in English Canada is that the U. S. is so strong everywhere, and in Canada's case, so close. So when you produce records, they must be equally good to stand up against the U. S. discs. That is difficult economically without a larger potential market than English Canada."

Although Quebec buys mainly Quebecois records, it is a fact that getting a hit in French Canada with an English-language single means the vital difference between a hit and a sales monster. "Dizzy," the recent Tommy Roe ABC Paramount smash, for example, did break through in Quebec (despite three French covers) and sold close to 200,000 copies nationally, which is a huge figure in this market.

Dufresne mainly uses the Stereo Sound studio in Montreal, which has four track equipment. "One of the problems we do have in Quebec is a lack of first class engineers. I've worked at a&r in New York and it's great to have an engineer who knows what he's doing. I have also produced many tracks in Paris."

He is an avid supporter of the Canadian content law as being the only answer to English Canada's lack of local hits. "It's very tough for it there. I hope the Government makes them do it. I'd like to see 30 per cent Canadian content. After all, if the stations won't do it by themselves then they must be made to.

"In Quebec they did it without being forced to. There is an obligation by a radio station to help local talent. Legislation will work. They introduced it in Spain about six months ago, and it's working out fine."

Although he is sympathetic to English-Canadian recording apathy, Dufresne is a little uptight about the lack of recognition for the French-Canadian scene, and the lack of airplay on Quebecois discs in English Canada.

"After all," he says, "without the French-Canadian industry, where would the Canadian music industry be?" One dreads to think.

AHED Exploits All Music Industry Aspects

Arc Home Entertainment Diversified (AHED), a newly formed Canadian public holding company doing business through its various wholly-owned operating subsidiaries including Arc Sound Limited and Precision Manufacturing Limited, has caught the fancy of the Canadian stock buying public and has, during early days of trading, practically doubled its $2.75 per share opening price.

Believed to be the first fully-integrated all-Canadian company in the music industry, Arc/AHED was, according to president Phil Anderson, "oversubscribed several times before it hit the street." Anderson continued: "In addition to Canadian investors European investors have already shown interest in us and U.S. buyers are sure to become more involved as a direct result of the Washington promise to further cut the Interest Equalization Tax."

Anderson stated; "The public consider us to be a high potential growth company. We started on a $10,- 000 shoestring a few years ago and we have grown to our present position out of earnings. The $500,000 we received from the offering of a small portion of the company starts a whole new ball game. Those who've been watching us grow over the past few years ain't seen nothin' yet."

Arc Sound Limited was founded in 1959 for the express purpose of exploiting all aspects of the music industry. The company started off by obtaining long-term distribution rights from major U.S. producers of impulse-priced LP's like Pickwick and Miller International. As an integral part of the distribution agreements, Arc negotiated manufacturing options and after 18 months of importing finished product from the States, sales volume rose to a level which justified the exercising of its manufacturing options. In 1961, Precision Record Manufacturing was established as the exclusive manufacturer of records for ARC.

During 1962 Arc Record Productions was established and began recording Canadian artists for marketing by Arc Sounds limited. Bay Recording studios and publishing firms Bay (BMI) and Canint (CAPAC/ ASCAP) were also organized.

In 1963 Arc entered the musical intrument business and in 1966 it purhased the well-established Ottawa company, Regent Musical Instruments Ltd.

Under the direction of president Phil Anderson and V.P. Bill Gilliland Arc's net sales and profits have increased every year since inception. Arc's net sales for the year ending April 1969 exceeded $400,000.

Gilliland confides, "growth at Arc through '69-70 will center around: manufacturing of tapes, records, and amplifiers, distribution of same plus musical instruments, sound engineering including development of amplifiers, P.A. systems, and patentable components, music publishing via development of writers and establishment in all copyright territories, and recording studios and master production based on domestic marketing and foreign licensing."

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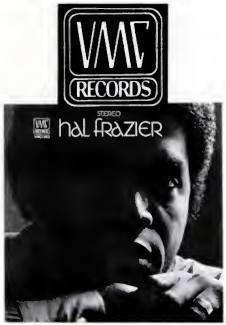

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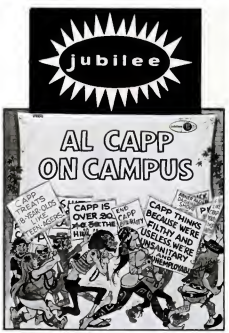

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Canada Needs a Gold Disk Standard

Canadian record companies may be able to agree on some subjects, but one thing which finds national dissent is the issue of gold records.

There is simply no set numerical procedure for awarding gold records. Canada is about 5 per cent of the U. S. market in terms of productivity, so it would seem that 50,000 is a logical figure for a gold single.

Yet some companies award gold disks for 50,000 sales; others suggest 100,000. Fred Exon, managing director of Polydor, and one of the most respected spokesman for the industry, would like to see the Canadian Association of Record Manufacturers get together and set numerical standards for gold disk awards. He suggests 150,000 for singles, and 50,000 for albums.

"It's rather like giving the VC to everyone who served in the last war, the way we hand out gold records now. I think it's a sleight on an artist's prestige and reputation if gold records are presented indiscriminately."

Few would disagree.

Columbia Canada Started With a Man and Briefcase

There's a saying in the music business that when you're hot you're boiling and it could be applied no more relevantly than to Columbia Records of Canada Ltd. Jack Robertson, vice-president of marketing probably sums it up best: "We at Columbia produce product for every conceivable consumer—from the hard rock singles buyer through to the heavy classical buyer and everything in between."

But it wasn't always that way. It was a long and hard climb for Columbia to reach its present position of prominence in the Canadian music industry. Up until 1954, Columbia didn't even exist in Canada. The label was licensed to Sparton.

Jack Robertson comments: "Columbia in the U. S. sent Robert R. Pampe to Canada in 1954 with a briefcase. He was told to start a business. Initially he had a small office and a tiny warehouse at the back of Quality Records. Quality pressed the product and Pampe sold the stuff to an independent chain of distributors.

"In 1955, Columbia was the first label to move into the record club business. Then, because of the massive acceptance of LP's, the industry mushroomed, both at retail and record club levels. In May 1958, Columbia created its first two wholly owned distributing branches—in Toronto and Montreal.

"January, 1960, all departments were integrated into the present headquarters in Don Mills, a Toronto suburb. In August, 1968, we achieved national distribution through wholly owned branches throughout the country — Toronto, Montreal, Vancouver, Calgary. In addition, we have resident salesmen in Moncton, New Brunswick; Quebec City; London, Ont.; and Winnipeg.

"In January this year, we took over distribution of CBS Musical Instruments in Canada. We've also achieved complete ownership of a sub-distributing company called All Records Suppy Ltd. Thus we have a division of Columbia Records which buys from all labels and sells to retail. Half of our own distribution trade is done through subdistribution.

"The growth of the sub-distributor has meant we are selling to less and less small accounts. The rural areas of the provinces are almost completely reached by sub-distribution.

"Canada's music industry is experiencing tremendous growth. It has increased two and a half times in ten years, which is an envible growth rate. We at Columbia have experienced at least our share of that growth."

Columbia is very much into the tape industry, and Bill Eaton, director of sales and merchandising, figures the company has kept ahead of the industry growth rate in this area. Eaton reports that tape sales, however, have had no affect on the record business, and that record sales continue to increase. "Tapes are plus business for us," he says, "and I don't think they will hurt records until they are as convenient to play as discs."

Robertson hesitates before estimating what percentage of the market will be occupied by tape over the whole year. "Well, it's hard to tell how much product is backing up in pipelines and what is really reaching the street. I guess that close to 20 per cent would be a realistic figure. I think Columbia individually will be higher than that."

This opinion results from his study of the market here. "Why tape hasn't started to hurt records is an interesting question. Personally I think it's because tapes are sold through automobile companies and would therefore be used in the auto. When tape becomes acceptable in the home the big change may come. It will depend on the equipment manufacturer. He is the creator of the cycle.

"In the near future, I find it difficult to foresee one out of every four dollars spent on music going to tape."

Columbia's product is pressed by Quality, and Robertson figures that the company is responsible for most of the product at the plant. "Quality has taken the right step in going into tape duplication."

Columbia's key executives in Canada are F. T. Wilmot, vice president and managing director; T. M. Lynd, executive vice president; Jack Robertson, vice president marketing; H. E. Simpson, vice president manufacturing; R. J. Perini, vice president, All Records Supply Company; and P. S. Westwood, vice president direct marketing. Bill Kearns is director of recording and publishing and Bill E. Eaton is director of sales and merchandising.

Robertson thinks that there might be some bad effects from legislation for Canadian content, but he admits that until legislation came up, Columbia had devoted all of its a&r money to the French Canadian market.

"We satisfy the English Canadians by supplying the records that we have. But with Quebec,

(continued on page 31)

Capitol, Canada to Get More Pop Acts

By BILL GRAY

With the impending threat of legislated Canadian content quotas for Canadian radio and the expected resulting upswing in Canadian record production, it seems every record company in the country is looking at the local scene with obvious renewed interest.

Capitol Records of Canada doesn't have any renewing to do. Its interest has always been evident. In the early days, Capitol primarily concerned itself with classical and MOR product from its roster of Canadian talent. People like pianist Margaret-Ann Ireland, the O'Keefe Centre Orchestra, Frank Bogart's Society Dance Orchestra, etc., were the Capitol staples.

With the arrival of a&r director Paul White a few years ago, however, the emphasis changed to more contemporary sounds and a number of young Canadian pop artists were exposed nationally and internationally on Capitol. People like Barry Allen, whose "Lovedrops" hit No. 1 nationally, Wes Blakus, the Esquires, Jack London and the Sparrows (forerunners of the current Steppenwolf), folksters Malka and Joe, who were the first Capitol artists to have an LP released in both the U. S. and England, Debbie Lane, the Big Town Boys, and the Stacattos (now the Five Man Electrical Band). During both 1964 and 1965 Capitol picked up national awards as Canada's top Canadian content label.

In 1966, the company turned its attention to the French-Canadian market with notable success via Les Cailloux, Christyne Chartrand, and Les Atomes.

And most recently, Capitol has broadened its horizons via the signing of several top Canadian country and MOR artists. Performers like Gary Buck who grabbed a spot on the U. S. country chart with his "Mr. Brown" single, and Ivan Romanoff whose "Continental Rhapsody" LP was picked up for U. S. release as well, fit into this category.

Currently, Capitol is betting heavily on Pierre Lalonde (already a major name in the French-Canadian market) and Natalie Baron to hit the international charts along with Canadian quartet, the Sugar Shoppe, who are included on the parent Capitol roster of hitmakers in the U. S. The Sugar Shoppe are set to appear on the Ed Sullivan Show next month.

Although White emphasizes that Capitol of Canada will continue to be in the market for all types of recording formats, he is particularly interested in expanding the Capitol stable of pop acts. Although the company has remained strong in the French-Canadian pop market, English market Canadian hits have been hard to come by of late.

To remedy this, White is promising an upsurge of signings and recordings in the coming months, as he is currently negotiating with a number of top Canadian groups and singers for long-term pacts.

Ampex, Canada Is Very Nationalistic

They have a saying at Ampex of Canada, Ltd., that while they may already be doing great business, "You ain't seen nothin' yet." And with the tape business in Canada being in vertical orbit, no one is likely to dispute the Ampex claim.

Ampex is the largest supplier of tapes in Canada, with 50 per cent of all pre-recorded tape manufactured by the company's operation here. Although obviously linked up with its U. S. parent company, Ampex of Canada, Ltd., is very nationalistic, according to executives.

Paul Moores, director of consumer products, points to several labels which are not in the U. S. catalog — Sparton, Boone and Rodeo—and most of this material is of local origin.

Like most people in the tape business, Ampex is shooting ahead at a phenomenal and unprecedented rate. Eighty-five per cent of our sales figure last year was a direct result of product which we've developed over the past three years," says Keith McCloskey, who heads up the manufacturing division of the company. That includes both tape and playback equipment.

"Yesterday," sums up Joan Measham, director of advertising and sales promotion, "Ampex was in the tape business. Today we're in the music business. Tomorrow we'll be in the entertainment business."

A highly promotion - oriented company, Ampex of Canada now employs more than 200 people. It represents about 25 labels (as of now, but the figure changes weekly), and has 1,200 selections available.

The company has only one interest—the future. Says Keith McCloskey: "In six month's time there will be cassette equipment to equal the cartridge hardware. At the same time, there will be playback equipment at least the equal of a $400 or $500 stereo unit. But it won't cost anywhere near as much as that."

Noting that Canada has virtually no 4-track market, McCloskey said: "We're now manufacturing at our Malton plant 25,000 8-track cartridges and 7,500 cassettes each week. And our figures are continually going up."

McCloskey sees a future for

(continued on page 31)

New Canadian Charts Start This Week

See *Page* C-6

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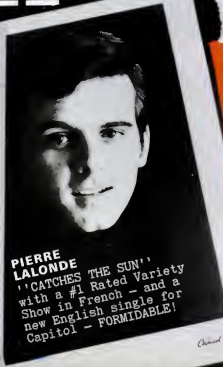

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Col. Canada Started With a Man and Briefcase

(continued from page 26)

there are only two places to derive product — France and French Canada.

"Our ratio of French Canadian artists comprises mostly chansonneurs, not the hit parade, rock material. We've had some luck getting material by Gilles Vigneault, Claud Leveille and Andre Gagnon released in France.

"We went into the French Canadian market in 1968, after recognizing a conscious or unconscious resistance to an English speaking American company.

"Last year we created a new label, Avril. We recognized that our staff didn't include anyone with the right ear for what the French Canadian would want, so we hired a young man in Quebec to oversee this, Pierre Gagnon. He works closely with Bill Kearns.

"Our policy is not to second guess our producers. We give them an incentive scheme and allow them full scope for creativity. In the future we aim to release some of the French Canadian product in English Canada."

The future is all that's important to most people at Columbia, although they don't mind telling you that "My Fair Lady" was their biggest album—hitting 250,000 and the Lulu single of "To Sir With Love" was their biggest single. It did over 125,000.

Ampex Canada Is Very Nationalistic

(continued from page 26)

the open-reel market. "There will always be the real audiophile who is going to want open-reel stuff, just as there will be people who want records."

On the record side, Miss Messham is pleased to note the excellent job being done by discovery promotion men. "They go out and sell the artist and album title, and they're also selling the tape product at the same time. We're very happy to have so many people in the field working for us."

Looking into the latter part of the year, Paul Moores sees a rapid growth in the cassette market. "It's gone wild in the past six months, and we think it's just the start," he says.

London (Canada) Has Biggest Year in History

Adrian Bilodeau, national sales manager for London Records of Canada (Ltd.) couldn't be happier these days. His year ended March 31 was easily the largest in the company's sales history, and represented a stiff percentage increase over the previous year.

Last year, about 11 per cent of London's total sales represented the tape field. But in the last couple of months, this has climbed to close to 15 per cent.

"We import all our tape product," says Bilodeau, "except a few lines which are handled by Ampex."

It is generally conceded that London is, at present, occupying the greatest percentage share of the Canadian market, thanks to the excellent sales on Tom Jones and Engelbert Humperdinck product. Humperdinck has sold over 405,000 albums, and in excess of half a million singles. These figures are sure to be boosted by Humperdinck's forthcoming Canadian tour, which started in Montreal at the Playboy Club on May 15, and continued at Toronto's O'Keefe Centre on May 25.

Tom Jones is also red hot. His TV show has proved to be a great boost to sales, and Jones now has five albums in the top 100.

Much of London's product comes from the English Decca parent company ("London in the U. S. operates as a sister company, and we are completely independent of each other"), the Philips-Mercury combine, Liberty-Imperial, Mainstream, and London (U. S.).

The label is also starting to show strong gains on the local scene. A recent single by the Sugar 'n' Spice, "Cruel War," which was subsequently leased to White Whale in the U. S. did 23,000 copies.

Other singles by the Poppy Family ("I really believe that group has it for the world market," says Bilodeau) and Mother Tucker's Yellow Duck have done well.

Although neither Bilodeau nor national promotion manager, Pierre Bellemare, have any comment to make on the legislation for Canadian content issue, Bilodeau contends that Canadian talent is here to stay.

"There are going to be a lot of groups from Canada that will make it—some will do it in Canada and others will get to the U. S. I certainly believe that many of the discs from here are as good as U. S. product. Sure we could use some more good engineers and producers, but that's only a matter of time.

"I see the border as nothing more than an imaginary line," says Bilodeau, who figures that the opportunities for local talent have widened considerably recently.

"In the past year, we've been getting an unbiased ear on Canadian talent from CHED, CKLG, CKXL, and CKRC."

London is very strong in the French-Canadian market, handling distribution for three major independents—Jupiter, Gamma, Disco Bel Air. Jean Pierre Beaulieu is manager of the French division. His most recent success story was that of the Robert Charlebois—Louise Forestiere (who made international headlines in April during a French tour) single, "Lindberg." "No station would touch it—we couldn't do a thing about it," said Beaulieu. "And then CJMS said they would put it on the chart, just to find out reaction. Suddenly it became a big hit—and for the first time, France was asking us for rights, rather than vice versa."

Lindberg sold close to 100,000 copies in Quebec, and has been released in seven other countries. Burlington Music in New York is now working on English lyrics.

Charlebois and Louise went to Paris, where both scored well. Louise in particular emerged as a big success.

Beaulieu is the closest thing London has to an a&r man, and he works closely with his indie producers, such as Yvan Dufresne. They have the current top-selling French Canadian hit, "Eloise" by Donald Lautrec. "Yvan has the right touch," says Beaulieu, "he knows exactly what sells, and 90 per cent of his releases make it."

Beaulieu also points to a growing French-Canadian country market. "We don't release any c&w singles, but we have five big name French c&w artists whose sales are tremendous. Ten thousand copies of an LP is considered a flop on any of them. Paul Brunelle alone sold 110,000 albums last year."

Most of the Quebec artists who've made any impact in France have been in the folk bag. But Beaulieu sees the day coming when rock stars will get the same international acceptance.

He also points up the irony of French-Canadian tastes being ahead of those in France. "Paul Mauriat was a big star here four years before 'Love Is Blue.' He had five or six albums out, and in fact, 'Love Is Blue' was out for a year before it happened. And then that was thanks to another Canadian—Doc Steen at CKRL in Winnipeg. Nana Mouskouri and Eva were also hits here before they were in France.

"French Canada has become sort of a testing ground for French talent."

London now has six wholly owned branches—in Toronto (headed by Gilles Aubin), Montreal (Fred Reffca), Winnipeg (Gerry Young), Calgary (Ted Blair), Vancouver (Orm Jones) and Quebec City.

Executives at head office include Mr. Fred C. Jamieson—president; Miss Alice Koury—product administrator, and Bilodeau, who's national sales manager.

Jacques Druelle manages all classical product, Jean-Pierre Beaulieu all French product, Gary Kouri has the Philips/Mercury group, and Dave Doucette the Liberty group.

Pierre Bellemare is national promotion manager.

Executives of London Records of Canada, left to right, back row: Jacques Druell, classical product manager; Dave Doucette, Liberty group manager; Gary Kouri, Philips/Mercury group manager; Roland Forgues, Canada Distributing; Ted Blair, Calgary branch manager; E. A. Poggetto, treasurer; Adrian Bilodeau, national sales manager; Pierre Bellenare, national promotion. Front row: Fred Reffca, Montreal branch manager; Gilles Aubin, Toronto branch manager; Orm Jones, Vancouver branch manager; Alice Koury, product administrator; F. C. Jamieson, president; Gerry Young, Winnipeg branch manager; Jean Pierre Beaulieu, French product manager.

Canada's Club Market Is in Good Shape

Record club sales constitute about 10 per cent of the Canadian music market, a fair chunk of the pie which is divided up between the Columbia Record Club and the Longine operation, comprising the Capitol and RCA Victor clubs.

Peter S. Westwood is Columbia's vice-president for direct marketing. He feels that record clubs have a booming future.

Employing about 100 people, the Columbia Record Club has shown a strong upward growth pattern each year since its inception in 1955.

Just a few weeks ago, the Club moved into the tape market. "The initial receipts and response to our advertising campaign have been extremely good," Westwood said. "Tape has been very successful in the U. S. Columbia Record Club division, and I think we'll see the same results here before too long.

"We've also been meeting with a great deal of success in other areas—the record player deal, for example,

"It's not uncommon for a strong title to hit 10,000 in record club sales. Many go higher. One example I can recall went to 40,000 but that was rare. A 10,000 seller is always good."

Noting that the teen division of the club has been eminently successful, Westwood raised one possible difficulty in continuing to reach this huge market.

"Because of an old ruling, we can't offer product through the club until it's been on the streets for three months." With the short life of some rock albums, and the general movement of rock-oriented album buyers into the LP market place, Westwood feels that this waiting period proviso may be outdated.

"Sometimes you just can't afford to wait that three months. Many pop albums peak within a month of release, and then start going down. We need to catch the early impulse buyer, who wants the product as soon as it's off the presses.

"But our sales to teens have been increasing each year, and I'm sure it will continue to do so."

Otherwise Westwood feels the record club market in Canada is in good shape. "We can always be bigger, but I think we're moving along at a fairly respectable pace," he summed up.

INSIDE VIEW of the Compo pressing plant at Cornwall.

Compo--47 Years Old And Still Booming

Founded in 1922 as a means for American independents to be independently pressed and distributed in Canada, the Compo Company has maintained that objective and today represents some of the largest American indies.

The history of Compo is, indeed, the history of the Canadian music business. Next to Compo, anyone who has entered the business since the war is a baby. In terms of experience, Compo is like the proverbial wise old man.

The company was formed 47 years ago when the Berliner brothers came up from the U. S. and founded the Berliner Gramophone Company. Later the brothers had an argument, separated, and H. S. Berliner formed the Compo Company. Edgar Berliner later sold his company to RCA Victor.

The Compo Company first started dealings with U. S. companies in 1936, when it signed a distribution deal with Decca Records, which had itself only been formed two years prior to this. Compo still represents Decca, 33 years later.

In 1950, H. S. Berliner sold out to Decca, lock stock and barrel, remained as chief executive for a couple of years, then retired.

Today's key executives are R. A. Chislett, vice president and general manager; S. D. "Red" Roberts, vice president and general sales manager; Lee Armstrong, manager for U. S. independent labels; and George Offer, vice president of Apex Records Ltd., a Compo subsidiary in Ontario.

Today Compo is one of the Canadian giants, employing more than 500 people, operating a large pressing plant and recording some key Canadian artists.

Back in the thirties, H. S. Berliner was actively cutting French-Canadian and English artists, and even producing live discs of CBC concerts.

"We kept that damn scene alive for years, that's for sure," says Red Roberts. Many of Compo's accomplishments in the local talent field are not well known. Certainly there's the Irish Rovers, a Toronto group which sold more than 150,000 copies of "The Unicorn" in Canada; then there's the Lords of London, Witness, Motherlode, Diane Brooks, Gordon Lightfoot (distributed through United Artists), hut what about Greg Rash, Gaby Haas, Don Messer, John Allen Cameron, Jimmy Ordge, Frankie Rodgers? They too have been good sellers without the dubious distinction of reaching the hit charts.

Messer, up until recently a CBC TV personality, has sold the equivalent of 10,000,000 singles over a 34-year period, counting albums as representing 6 singles. Greg Rash is a Ukrainian with a huge following in Winnipeg; Johnny Forest is a Scottish singer; Gaby Haas of Edmonton is in the German polka hag; John Allen Cameron, who's sold 12,000 albums in eight weeks, has a Gaelic-Scottish background (he is set to appear at a Boston folk festival and a Boston dealer has been importing in hatches of 50 at a time of his album); Jimmy Ordge is a country singer from Edmonton; and Frankie Rodgers, also of Edmonton, is a country fiddler.

Some of these artists have tremendous appeal in a specific area; others have achieved followings in several provinces. But they all have sold well, extremely well.

Lightfoot has become one of Compo's biggest artists (and certainly Canada's biggest) with three albums over 100,000, the latest one close to that figure and the first one now over 150,000.

"For years we tried to give everybody a chance," explains Mr. Chislett. "But they were the days when four sides could be done in three hours for five or six hundred dollars.

"Now, following the U. S. trend, a session for two sides will cost $3,000. That's a heck of a lot of money to gamble with. These increased costs, and the chance of getting a Canadian hit, have made us become more selective.

"Everybody, of course, lives with the hope of breaking a record into the States. Now that RCA has done it with Guess Who, things may be a little better for Canada."

One of Compo's most successful endeavors has been in the area of record pressing. The company now presses about half of all singles sold in Canada, which amounted to almost 10,000,000 discs last year. The company has 86 precision presses in its Cornwall and Montreal plants, with capacity for 50,000 albums and 50,000 singles per day.

Compo presses product for Capitol, London, Warner Bros.-Seven Arts, and many of the French independents. The company now has plans of getting into the tape production and duplicating market.

"Tape hasn't affected our record sales as yet, even though it's almost 25 per cent of our total volume. But in two years, who knows? You have to be prepared, so we're installing manufacturing equipment." Already the Cornwall plant is producing eight-track cartridges.

The Compo plant in Cornwall is regarded, says Roberts, as the most modern in Canada and one of the most modern in North America. With head offices in suburban Montreal, Compo also has Apex Records Ltd. in Ontario, and four key distributors—in Vancouver, Calgary, Winnipeg, and Amherst, N. S.

Continuing Compo's original concept of providing independent services to U. S. indies is a department headed up by Lee Armstrong. Currently Compo represents the MCA group—Decca, Kapp and Uni—United Artists, Seepter-Wand, Double Shot, Crescendo, and Abnak, and dozens of others. Compo originally introduced Deutsche Grammophon and EMI to this country.

Compo has also met with a great deal of success in the French-Canadian market. Pierre Lalonde, Ginette Rano and Donald Lautrec are only some of the people who started out on Compo. At the recent Record Festival, Les Coquettes won an award as best female vocal group in Quebec for their French single of The Unicorn.

Both Chislett and Roberts agree that the Canadian music scene is looking a lot brighter these days, particularly in view of the U. S. success of the Guess Who.

"We've got to be optimistic about the future," says Chislett, "we think that Canadian talent has proved itself. But obviously some people still disagree. For that reason alone, I think it's still going to be an uphill struggle before we have complete acceptance of Canadian-made music in Canada."

Top 40 Radio Far From Dead, Says CHUM's Solway

"Top 40 Radio? Well if you think Top 40 Radio has had it in Canada just take a look at our latest BBM survey (March). We made the biggest gains of any radio station in Toronto and the gap between us and CFRB is one of the narrowest it's ever been. And it's the same right across the country. Top 40 radio is dominating the air waves in several major markets and generally holding its own. We're not worried about our format."

The speaker is Larry Solway, program director for CHUM, Toronto, probably Canada's most powerful and most influential pop-rock outlet and one of the top rated radio stations in the country for over a decade.

"This is not to say that today's survey station format is the same as it was five or six years ago. We have progressed with the music itself. Today's pop music isn't just for the teeny-boppers, it's good, worthwhile music, intelligent music aimed at intelligent minds. The Toronto survey shows that we're far the strongest station in the 18 to 35 range. These are the young intelligentia, the young business people, students, etc. We're not programming to children, and Top 40 stations that do are headed for disaster.

"We never program down to our audience. We are not programming to kids, although certainly they make up a good percentage of the audience. Our on-air image is an articulate contemporary one. We're not a rock machine, pumping out records to simple minds. Our programming format is young adult, mature, our disc jockeys must be appealing people, our news and public affairs strong and controversial."

What about charges that CHUM, like many other rock stations, is tightening up its format, taking the personality of the individual deejay off the air, becoming more mechanical, impersonal?

"We've tightened up sure. We've streamlined our format, removed the clutter from the air. We've taken a lot of the loose trivia off the air, made our operation a more professional sounding thing. We haven't removed all personality. Our deejays are still the heart of this station and we believe that the personality and wit and general deportment they project, is one of the biggest assets to our success. After all we're playing the same records as the other rock station in Toronto, why are we beating them in the ratings if not for our overall format and personality?

"If the deejay was an intrusion, then we have reduced him. He must be a viable part of the whole sound."

There has been much controversy in Toronto over CHUM's adherence to the Ted Randal system of broadcasting, perhaps to the detriment of the localized market. "Let's get one thing straight," says Solway, "we subscribe to the Ted Randal service because he can offer us the kind of advice and programming guidance that we can put to use. But he doesn't run this station. He doesn't call our chart. He's an advisor, a consultant and that's all. We take the local scene into consideration. We do our own chart survey, and it's a carefully researched, accurate one. Some of our records will coincide with Randal's U. S. national list, of course, but we account for local hits as well, Canadian records, everything.

"We're very proud of our news department here," continues Solway, "we think we've been a pioneer in Canadian radio in many of our news techniques. The Contemporary News Service, of which we are the flagship station, now goes coast to coast and has been extremely successful in digging up stories, sensitive our news and bringing it to the public. Our station was the first to have a full-time Ottawa news bureau and it's paid off for us. Our news and public affairs programming has personality, just as our music format does. We're not just reporters, we stimulate our listeners, involve them with the news."

Almost a year ago, CHUM made a complete programming about-face on its FM outlet, changing the format from esoteric classical to underground rock. How has it paid off? "Splendidly," says Solway. "Again, check the March BBM survey. We doubled our previous rating to 110,000 people, a very strong advance for an FM station. We broke new ground with CHUM-FM, filled a gap that needed filling in this area, and the response has been gratifying.

"I won't deny that a couple of months back we were a bit worried about it. The last BBM survey did not, we thought, reflect the true listenership CHUM-FM was getting and unfortunately that survey is the basis for Canadian advertisers. Reports began to circulate that we were contemplating changing over our format once again. The response to these reports was fantastic. All those listeners we knew were out there, took the effort to make their presence felt via mail and telephone.

(continued on page 34)

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Capitol RECORDS

CANADA, LIMITED

Act Now on Radio Ruling Says Capitol's Campbell

With sales figures in recent years placing it firmly in the upper echelon of Canadian record distributors, Capitol Records of Canada has come a long way in a hurry since it was first incorporated back in 1949.

Operating out of a modern home office plant in the Toronto suburb of Malton with another branch office in Montreal, Capitol—a wholly-owned subsidiary of Capitol Records in the U. S.—still uses sub-distributors for its product throughout Western Canada.

Distributing mainly Capitol label product of course, the company also handles the Canadian distribution of such labels as Angel-Seraphim, 20th Century, Disney, Melodya, Waverly, Studio Two, the Pickwick budget line, Pathe, the Muse French Canadian line and Odeon imports.

In 1960, Capitol opened its own a&r department to revise and prepare foreign product for Canadian release, and to produce Canadian product. In the past few years Capitol has scored some notable successes with home grown talent in both the French and English speaking markets. Among the major Canadian acts currently contracted to Capitol are bilingual singers Natalie Baron and Pierre Lalonde, country performer Gary Buck, and rock bands the Five Man Electrical Band, Sugar Shoppe, and the Carnival Connection.

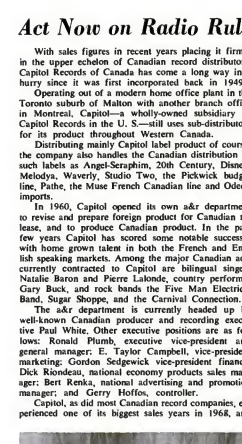
The a&r department is currently headed up by well-known Canadian producer and recording executive Paul White. Other executive positions are as follows: Ronald Plumb, executive vice-president and general manager; E. Taylor Campbell, vice-president marketing; Gordon Sedgewick, vice-president finance; Dick Riondeau, national economy products sales manager; Bert Renka, national advertising and promotion manager; and Gerry Hoffos, controller.

Capitol, as did most Canadian record companies, experienced one of its biggest sales years in 1968, and says company spokesman Taylor Campbell, "things are looking better and better all the time."

He attributes industry expansion in Canada of late to many factors, two of which are the growth of rack jobbers, and the fledgling tape trade.

Rack jobbers, with their aggressive sales tactics and growing sophistication, have opened up countless new markets for Canadian record companies within the last few years, believes Campbell. "These are markets like discount stores and department store chains which we would have got into ourselves eventually, but they have cleaned the path, they have established these outlets as viable record outlets.

"The rack jobbers of late have become increasingly aware of what kind of product is right for what particular market and they have stocked these markets accordingly. They've come up with promotion techniques, new display aids, etc. etc. and now retailers who never would have considered themselves to be record sellers, are providing important sales outlets for us. We certainly admire the initiative and total participation of the rack jobbers in the Canadian industry where they have done such a good job, particularly in Western Canada where their sales record has been quite spectacular."



PAUL WHITE, director of a&r, Capitol Records (Canada), Ltd., all wrapped up in his work.

Top 40 Radio Not Dead, Says CHUM's Solway

(continued from page 32)

And in this new rating, we're up where we thought we'd be. It looks very strong for the future right now.

"As for that BBM survey sample, I can't complain about it, it's one of the best in North America, but I do think it could be better. What I'd like to see is an alternative survey, again supported by the broadcasters themselves, to act as a kind of crosscheck on the BBM results."

What about the prospects of legislated radio?

"Well, I don't think you can legislate quality. Canadian records are starting to come into their own now as far as production talent is concerned, as witness the Guess Who single. We know we have talent here of international caliber if it's presented and handled properly. We'll play this product if it's good enough, if it rates air-play. We would hate to have to put a record on the play-list that we knew was inferior, but had to be played just because it was Canadian.

"Competition will stimulate the Canadian record industry, not legislation. I meet people who produce records in this country and they tell me that they want their records played because they're good, not because they're Canadian. We think we can contribute to the record industry in this country much more by involving ourself in its development and production, and we hope to be taking steps in this direction in the near future."

Radio Legislation Should Better Recording Studios

The future of the independent record producer in Canada is a bright one, if you know what you're doing. So says Mort Ross, co-founder of this country's most promising young record label, Revolver Records.

"Actually we didn't start off to form a record company. We wanted to build a studio equipped with the kind of major league facilities that this country just doesn't have right now." The "we" in this case is Mort Ross, veteran Canadian composer, arranger, instrumentalist, producer, and commercial jingle creator; Doug Riley, composer, arranger, and likewise, jingle-maker; and a young English recording engineer Terry Brown.

They did build the studio, due to open for business this August, but along the way they discovered that a couple of demonstration disks they had recorded; two Doug Riley compositions sung by Canadian soul songstress Diane Brooks, were so good they just had to be released. So Revolver Records was born.

After incorporating the company in October, 1968, Ross travelled to New York where a distribution deal was lined up for the Brooks record with Ray Charles' Tangerine label. Not only did Charles take this single, he signed up for all future Revolver product from Miss Brooks as well. A good start for a young company.

Next, a British deal was set for the single via Morgan Records in England, and then finally in Canada itself, through the Compo Company.

"We checked out a number of companies but Compo seemed far and away the best. They were interested in the record and in our company, and they met our terms. So far we've been very happy with the job they have done for us."

Compo is happy too. As one promotion executive put it: "Revolver is a class label. They didn't come out with a lot of mediocre product, trying to flood the market in the hopes that something would click. They've taken a lot of time and care with their releases, the second of which is a single from Toronto rock quartet Motherlode, and it's paying off. Revolver already has a solid reputation for quality."

"We have been careful so far," says Ross. "We're only producing artists we think have the potential to make it internationally. We're concerned with the Canadian market of course, but we want our releases to stand a chance in other major markets as well. Unlike so many Canadian produced records, ours do have the necessary sound and production quality."

With this in mind, distribution deals and tour packages are now being negotiated for Motherlode in both the U. S. and U. K. Revolver has management rights over this group, plus publishing.

As with all Canadian companies, Revolver is very interested in Canadian talent what with the imminent threat of legislated radio.

"We're all for legislation of some kind, although I don't think it will take the form some people expect. I think it will be a limitation of imports rather than a Canadian content rule. But there is a danger here and I don't see how it can be avoided. If and when this goes into effect, there is going to be a tendency on some producer's parts to slack off, to relax in the knowledge that whatever they turn out, it will probably get played. There could be an initial lowering of standards that would be a very bad thing. I hope this doesn't happen, but it might."

"One good result of legislation though will be the construction of new studio facilities in Toronto. Our new studio will open this summer but it won't be enough. You just can't get studio time here now and even when you can the facilities are inadequate. You can record here all right, but you can't mix to any sort of professional standard."

"Right now we have to go to New York or London to do our mixing. If the expected boom in Canadian production does follow legislation, we'll just have to have new studio facilities and that will save us all a lot of time and money."

Rack Jobbers Force Budget Line Sales

The tremendous growth in budget line sales figures within the past few years in Canada seems to be directly attributable to the expanding activities of record rack jobbers in this country.

Never have low-priced budget records sold in such quantity, never has so much sales and promotion effort been expended on this type of product. Gone are the days when cheap $1.98 albums were bundled out onto the market featuring inferior packaging, poor sound quality and anonymous artists.

Since the rack jobbers of Canada have opened up the lucrative new retail markets in small rural towns, chain stores, discount stores, etc., all markets which just didn't exist only a short while ago, the importance of discount record lines has grown rapidly. Today's discount lines features top name artists, albeit usually with older material, bright comercial packaging, and strongly motivated sales and promotion campaigns.

The three biggest lines in Canada are Harmony, distributed by Colombia; Camden, distributed by RCA Victor, and Pickwick, distributed by Capitol. These three lines have chalked up extremely impressive sales figures over the last year or two and the competition between them for the budget dollars is a spur and incentive to all concerned.

These lines, as all budget product, sell mainly through sub-distributing rack jobbers, but their product has of late been so strong and commercial—Glen Campbell, Elvis Presley, Jerry Vale—that they are usually stocked by record retailers as well. To quote an example of just how big a budget line can be in Canada, the recent Camden Elvis Presley "Flaming Star" LP, on the market at just $1.98, sold well over 34,000 copies in the Toronto area alone in its first few weeks of release.

Almost all budget lines now record much of their material specially for these low priced LP's. Camden has a number of American contract artists who regularly produce strong sales product for the budget market. Harmony imports much of its budget catalog specially from England and other ethnic markets.

But what about the stigma thought to be unalterably attached to low budget product? "That," says Columbia's Bob Eaton, "went out with high button shoes. That is definitely a thing of the past. Our budget product is all of comparable quality to our regular releases. The artists are well known, the sound is good, the packaging good, and we put a big effort into selling it."

RCA Victor's Ed Preston agrees. "That image of poor quality for a low price just doesn't apply these days. You just have to look at the catalog to see that it's not true, and sales figures lead us to believe that the old "budget stigma" has long since disappeared. Even Canadian product sells well on budget lines, especially country and western material. A lot of artists like to be placed on budget lines, it's terrific exposure for them, especially if they are young and just trying to build a career.

"We can put albums by Canadian artists on racks right across the country. Some of the older Canadian Talent Library releases are now going out via the Camden line. The CTL people had objected to this before because of that bad image. Now they see that this just isn't a factor these days and they realize that sales of CTL product will be a lot better on Camden."

Not everyone concurs with this line of thinking, however. Robert Stone of Stone Records, just entering the budget field via a new Pickwick line which they will distribute in Canada, feels that to some extent that stigma still does apply. "Especially on Canadian product. People here have a natural tendency to downgrade Canadian talent anyway, when you place it on a low budget line, you only confirm their suspicions that it is inferior talent which cannot stand the competition at regular $4.98 or $5.98 prices.

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In Canada, The Dealer Controls The Business--Polydor's Exon

Within Canadian record company circles, there is no doubt that a major topic of discussion these days is the remarkable growth of Polydor Records Ltd.

Started on November 1, 1967, Polydor managed to secure a firm hold on 8 per cent of the total market by the end of 1968. By the end of this year, figures managing director, Fred Exon, "We will have doubled our percentage."

He may well be right. Despite its lack of years in the market, Polydor has achieved a remarkable acceptance at dealer and consumer level. In addition, the company has picked up distribution rights to several of the hottest independents around—Tetragrammaton and Blue Thumb in the U. S. and Island in the U. K. In addition, Polydor acquired the ABC Paramount catalog from Jan. 1 this year. The company has found great success with all of its labels, and claim the recent Tommy Roe ABC single, "Dizzy," went close to 200,000, a phenomenon figure in Canada.

On top of this, Polydor has rights to most of the material produced by its U. K. sister company. This includes Cream, Julie Driscoll and Brian Auger, the Marbles, the Magic Lanterns, but not the Bee Gees or Jimi Hendrix, which have separate North American contracts with Atco and Reprise respectively.

Further announcements are expected shortly from Polydor on other distribution agreements currently being worked out between Exon and several U. S. label heads.

Exon, who is an expatriate Englishman, was associated with EMI in London, acting as marketing manager for popular product, and later national promotion manager.

Exon gave up a booming career in Britain to come to Canada and open up Polydor's operation. At that time, he received many forecasts of doom from established local executives who felt that opening here was pointless and premature. Later these forecasts turned to cold cynicism and outright jealousy. People were saying "They'll go broke, no record company can act like this." Exon proved them wrong.

Of course he won't admit to any of this, but it's common knowledge within the industry. Polydor has grown as fast as any record company in the country, and much better than most.

"Canada is the sixth largest record market in the world," says Exon, sitting in his office overlooking the city's fashionable Sherbrooke Street, "and it has the greatest growth potential.

"In our case, I believe 1970 will be the really big year for us. We have a lot of big plans for next year, which I believe will have a great deal of impact on the Canadian market."

Declining to explain further, Exon also shrugged off the fact that his company is the talk of the industry. "We're new, so I suppose it's natural that people might talk about us. I think we've made impact here in our first 12 months, and I think we're going to be making a lot more in the future."

Polydor operates out of Montreal, with branches in Toronto and Vancouver. Next year, Exon plans to build new headquarters, at an undecided site.

Despite its relative freshness on the Canadian scene, Polydor has not been lagging behind in the talent race to the company.

"We've spent over $150,000 in the past six months," says Lori Bruner, national promotion manager for Polydor. What sort of return have they got on the investment? "Nothing as yet," says Exon, "but I figure we're going to get it back."

"Canadian talent is a sound investment. I don't think there ever was any doubt about the quality of talent here. It's just a matter of getting it to the public's attention."

Unlike most industry executives, Exon doesn't think the legislation for Canadian content axe is about to fall. "With the pressure that has been brought to bear from various quarters recently, I don't think it will be necessary. I'm not in favor of it anyway, but it was undoubtedly forced on the music industry.

"In this country, there is friction between publishers, record companies, radio stations, unions. But we're all in the entertainment business. We should all be talking the same language.

"Also, in other countries, the record business is largely controlled by the manufacturers. But in Canada, it's the dealer."

Exon is especially pleased about development within the Canadian Record Manufacturers' Association "which is now working effectively and wholeheartedly as a group representing the industry."

Exon is pleased to note the growth of tape sales within Polydor, and he—like most company execs—points out that it has yet to hurt record sales. Polydor, incidentally, is the only Canadian company which puts guarantees in with all cassette product.

He hesitates about forecasting just how far the tape field will grow, but does believe, prediction-wise, that Canada is about to feel the trend towards independent producers which is in vogue elsewhere.

Although it's obvious that many factors have contributed to Polydor's outstanding success, more than a fair share of the credit should go to Lori Bruner, the national promotion director of Polydor. Miss Bruner has inaugurated many new projects, and brought much fresh thinking to the promo field.

Other key executives include Charles van Rompu, administration manager; Guy Bertrand, marketing manager; Frank Henry, national sales manager; Gilles Marchand, who heads up the classical division; and Rudi Assaly, who controls the tape division.

On the future, which seems boundless, Exon says, "I know this sounds rather corny, but I mean it sincerely . . . what interests me is trying to lift standards in the Canadian industry in all areas. Honesty is all important. I think that may be why we've enjoyed the success we have thus far."

MAKING A presentation at a check from Taylor, Pearson and Carsan, Ltd., distributor for Quality Records in Canada are, left to right, Reg Ayres, Rich Simons, Don Hamilton, Mrs. Whitelaw, Vancouver Christmas Bureau; Roy Hennessey, music director, CKLG. The check was the result of a combined effort of Quality, Taylor, Pearson and Carson, through their U. S. affiliate, Atlantic/Atco, with Radio CKLG in Vancouver. A percentage of the selling price of each album, "Radio CKLG—Super Golden Goodies," was awarded by CKLG to the Vancouver Christmas Bureau.

Quality Won Seven Out of 15 Awards

The first record pressed by Quality Records of Canada came off the line in February, 1950. Since that time the company has grown into one of the largest independent record manufacturers and record distributors in the world, currently employing a staff of over 350.

In commenting on the impressive growth rate of Quality Records, general sales manager Lee Farley gives much credit to the company's "exceptional sales and promotion staff."

In a recent Canadian recording industry poll, both Quality's national promotion chief Ed Lawson and Ontario regional promotion chief John Dee Driscoll took high honours while Quality itself took seven of a possible 15 awards including top record company and top Canadian content company.

Operating with a head office in Toronto and eight regional distribution centers across the country, Quality releases a number of prime U. S. labels as well as much Canadian product, and thus can usually be found with some 30 per cent to 40 per cent of the records on just about any Canadian chart at any time. Among the product distributed by Quality are Atlantic and Atco Records, Buddah and all subsidiary labels, Bell, MGM, Verve and Verge-Forecast, Dot, Stax, Paramount, A&M and Laurie Records as well as several other smaller labels.

With this preponderance of strong product and via Quality's sales programs and merchandising techniques, the company has managed to dominate record sales in this country for the past few years.

Among the Canadian premieres for Quality was its initial entry into the manufacture of pre-recorded tapes, a field in which the company has remained a leader. Quality was also the first Canadian record company to supplement its tape stock by producing tape display units for dealers.

Because of the bilingual nature of Canada, Quality was the first company to employ a full-time translator and to inscribe all album liner notes, in-store and window displays, promotional materials and dealer mailings in both English and French.

In the packaging field, Quality was the first Canadian company to poly-wrap albums and to shrink-wrap.

In the area of promotional techniques, Quality has been prominent in the field in Canada with special strength in radio and print media album servicing. Quality was the first company to use special promotion stickers affixed to albums plus printed inserts in English and French with additional information.

Quality was the first company in Canada to work closely with rack jobbers by personally calling on their accounts to keep them advised as to the condition and representation of Quality product.

With its perennial chart strength, Quality naturally enough has been able to break many hits in this country prior to their becoming established as hits elsewhere. Recent examples of this include "Twilight Woman," a Canadian single by the 49th Parallel that paid off after a determined Quality promotion campaign; "Baby Let's Wait" by the Royal Guardsmen, which broke in Ontario first in North America; "Star Crossed Lovers" by Neil Sedaka, which came out of left field to be a Canadian giant, and "Tricia Tell Your Daddy" by Andy Kim, which became a monster record here though not in the U. S.

As Lee Farley sums up Quality's success story, "We have always believed that in order to play a major role in the record industry, you have to always strive to be a leader. Our success has been built on excitement and enthusiasm, belief in our product, the best sales and promotion teams in Canada, top-flight service to dealers and radio stations, constant research and rigid inspection at all times to maintain the highest possible quality of product."

Le Difference! French and English Canadian

George Harrison, vice-president of RCA Victor, is renowned as one of Canada's staunchest supporters of local talent. He has fought many battles for Canadian artists, and RCA has done much to record and promote those same people.

Harrison is an expert on both English Canadian and French Canadian domestic production markets, and finds the comparisons inevitable but unfair.

"There are some really basic differences between the two markets, as far as taste is concerned," he says. "The French Canadian listens first to the lyrics of a song, then the melody, while the English Canadian hears a song that's a great melody' then starts wondering what the lyrics are about.

"That's why the industry has not been able to turn the really big French-Canadian successes into English Canadian hits.

"Also, because someone lives in Montreal and learns to speak French, that does not mean he is a French Canadian. The culture is much deeper, and therefore it is difficult to reconcile the two markets.

"In the future—be it French or English Canadian markets—we must think in terms of firstly releasing good records, and then Canadian records. If the good records happen to be Canadian too, that's good. They can make it. I think that was proved with the Guess Who single, 'These Eyes.'

"You simply need someone to take the time and money to develop talent to world standards. In the Guess Who's case, this was done by the group and their producers, Jack Richardson and Ben McPeek. It was a gamble, but a worthwhile one. We're very proud of it, and of them."

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Next Year Arc Will Open Up in N.Y.

Although Arc Sound up to this point in its development, has designated only 25 per cent of its total production budget to contemporary music, it has been one of Canada's most successful Top Forty producers, reportedly scoring more Canadian major market chart successes over the past few years than all other labels combined, excluding those producing for the French Canadian market. Among the now internationally known acts Arc has worked with are The Paupers, The Sugar Shoppe and David Clayton-Thomas.

Arc vice-president Bill Gilliland remarked: "The recently announced Arc-MCA deal was step one of our 'contemporary artists' international plan. During the period May 1, 1969, through April 30, 1970, we'll negotiate deals on two or three more artists with U. S. based international companies like MCA, CBS or RCA.

"Future deals will be production agreements under which Arc retains exclusive world production rights to artists, including freedom of artistic approach and material choice. Seventy-five per cent of all material we produce will be songs from our own writers on which we own rights for the world.

"Each company we deal with will be responsible for marketing our productions throughout the world with the exception of Canada, where we will market the product ourselves.

"Arc's immediate increased income potential resulting from these deals will be substantial. We'll have major international concerns advertising and promoting our productions and talent and our earnings from production royalties and publishing royalties will skyrocket.

"Paradoxically, U. S. and world-wide recognition of Canadian produced acts results higher record sales in Canada for the acts involved, therefore Arc's domestic profits will rise dramatically with minimal allocation of budget for promoton and advertising in Canada.

"In May of 1970 we plan to open branch offices in New York to handle U. S. promotion, sales, and distribution of our productions and we'll market under our own label names. When we reach this point, we'll totally control the marketing of our product in North America and we'll lease in other quarters.

As Arc president Phil Anderson commented, "We believe we have enough talent and know-how to become as successful in this market as Motown or A&M."

Canada's Classical Market Steady, Reliable, Ignored

Canada's classical market is probably the least written about and most ignored part of the industry here. Yet it is also one of the steadiest and most reliable forms of music in the market place.

During the past year, for example, fully 17 per cent of all Polydor's sales were in the classical field. Much of the credit must go to Gilles Marchand, who heads up the company's classical division, and who is widely recognized as one of Canada's leading authorities on the subject.

Jacques Druelle, manager of the classical division at London Records, is another expert. London's classical sales, he says, showed a substantial rise in the last 12 months. "We had an increase of 44 per cent over the previous year," Druelle says.

It's generally agreed that classical music accounts for between 3 and 5 per cent of the market here. And it's growing. Marchand notes that the sales success of Geza Anda's "Mozart Piano Concertos No. 17 and 21," which sold over 7,000 copies in the past 12 months, may account for a widening interest in the classics.

"A lot of people say classics are going down, but that is ridiculous," Marchand says. "It is just that pop music is moving up to the level of classical music. Classical fans are buying pop records now, because pop has become very abstract, like the classics."

Marchand figures this crossing over of allegiances may not be one-sided. "I am already hearing the influences of people like Schonberg in the works of young pop musicians," Marchand notes.

"I believe Beethoven should be the hero of today's young people and hippies—he was always telling the establishment to go to hell, just like contemporary youth."

Pointing out that Polydor has Canada's highest pro rata sales of classical to pop records, Marchand is hopeful that more young people will combine interest in pop with classics.

Marchand and London's Druelle are probably Canada's key classical executives. Both have enviable reputations in the industry, and have done much to stimulate classical sales in Canada. There has been talk that Marchand may soon be set in charge of all pop and classical sales, but this is unconfirmed.

What has hurt classics in Canada in the past 12 months was the loss of CHUM-FM, the Toronto station which had up until July 1 last year, played classics 24 hours a day. In July, the station switched to a progressive rock format.

Marchand doesn't blame them. "They must program to the widest market and they must be able to make money."

Both Marchand and Druelle stress the importance of quality control in the classical field. London has its own mastering facilities to ensure this. Both also are pleased to see the growth of classical sales in the tape market. Druelle points proudly to a 200 per cent increase of tape sales of his catalog.

Canada Accepted the Underground Quickly

Of all the music influences which are affecting record sales in Canada at present, nothing means more in terms of units sold and unleashed creativity than the so-called underground sound.

It's not surprising really. Canada's market is closely aligned to that of the U. S., and the success of the underground sound has not exactly been a secret on the U. S. charts.

What *is* surprising is the manner in which Canadians have accepted some of the more esoteric underground things. Canadians being conservative by nature, industry executives have been continually amazed lately by some of the titles which are selling here.

"The underground sound hasn't been a real blessing to us," said one executive, "just as singles sales were dipping to their lowest in memory, along comes this rock album trend and it gets bigger every day."

Another company sales executive noted that in many cases a hit album can outsell a hit single. An ideal, if over-conclusive example, was the last Beatles album which sold in excess of 100,000 copies in Canada. Normally a hit single is lucky to go over 50,000.

Underground material has been selling so well that it's become difficult to categorize just what is underground and what's not. Is the Cream underground? The answer is probably yes, if you use heavy top 40 format airplay as an indication of what's out in the open and what's not. The latest Cream album, "Goodbye," has not received much AM top 40 play, yet it has sold over 50,000 copies.

Admittedly, this increase in LP sales to young people has forced top 40 stations to play more album material.

But it's nowhere near enough. Some record companies executives would like to see the implementation of a system whereby both LP and single sales can be measured together, and a chart compiled which includes both. For example, an album sale would mean 10 points to a single's one point. This would give top 40 radio a chance to be representative of what is actually happening in pop music, they claim. Singles, after all, no longer provide much of a yardstick for anything, in the Canadian market at least. Certainly, singles leave a lot to be desired as a guide to the current status of rock music.

One of the key factors aiding the growth and acceptance of the underground sounds has been prime air exposure—both AM and FM outside the top 40 bracket. Canada has many 24-hour-a-day FM rock stations—CHUM in Toronto and CKLG in Vancouver.

Most major markets not served by FM underground stations have been hit with lengthy AM heavy rock shows, usually in the late evening hours. Even the prairies, usually one of the slower Canadian areas to get hip to change in music, have been moving large quantities of underground product.

Record companies are naturally delighted with the recent strong album sales on product by acts such as Led Zeppelin, Johnny Winter, the Nice, Brian Auger and the Trinity. It's interesting to note, too, that companies have not needed to put much promotional push behind such albums. Much of this product sells itself, and FM and even many AM deejays don't need to be hyped as to what is happening. Album-wise, if it's in the grooves it usually gets plays and subsequently sells. There appears to be much less hippie on albums than singles.

Sam's Records Did $3 Mil. in 1969

"If you're going to sell records you've got to be able to supply anything, literally anything," so says Sam Sniderman, owner and operator of Sam's Records Store on Yonge Street in downtown Toronto, one of the two giants of the Canadian retail record business (the other is A & A Records, two doors up the street).

"We do a very large import business and we make it a policy to have out-of-catalogue records, obscure discs that we know can't be found anywhere else in North America. We are always scouting the world markets, we subscribe to every record catalogue going. We bring in records from Moscow, Singapore, Australia, you name it. And it's not just all ethnic stock, although we're strong in that area. We find that certain areas of the world have supplies of standard and jazz stock that is simply unavailable anywhere else. For example, we recently checked into the Singapore market to find out about buying a stock of Chinese records. While we were investigating their catalogue there, we found all kinds of old American discs that are out of all catalogues over here now. Of course we have ordered them.

"We know we have people flying in to Toronto from all parts of the continent to get obscure records in our store that can't be found anywhere else."

But Sam's doesn't make a living off collectors items. Dealing primarily in current pop records plus jazz and MOR product (little emphasis on classics) Sam's is one of the oldest, best known, and most successful record retailers in Canada. Maintaining a permanent staff of 63 people, Sam's did over $3,000,000 worth of business last year.

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See Page C-6

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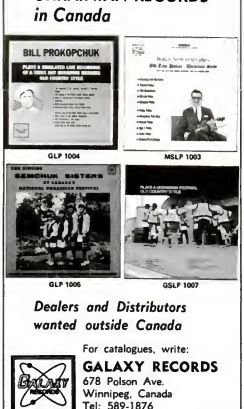

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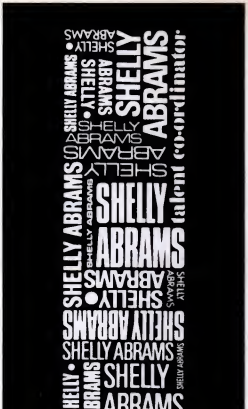

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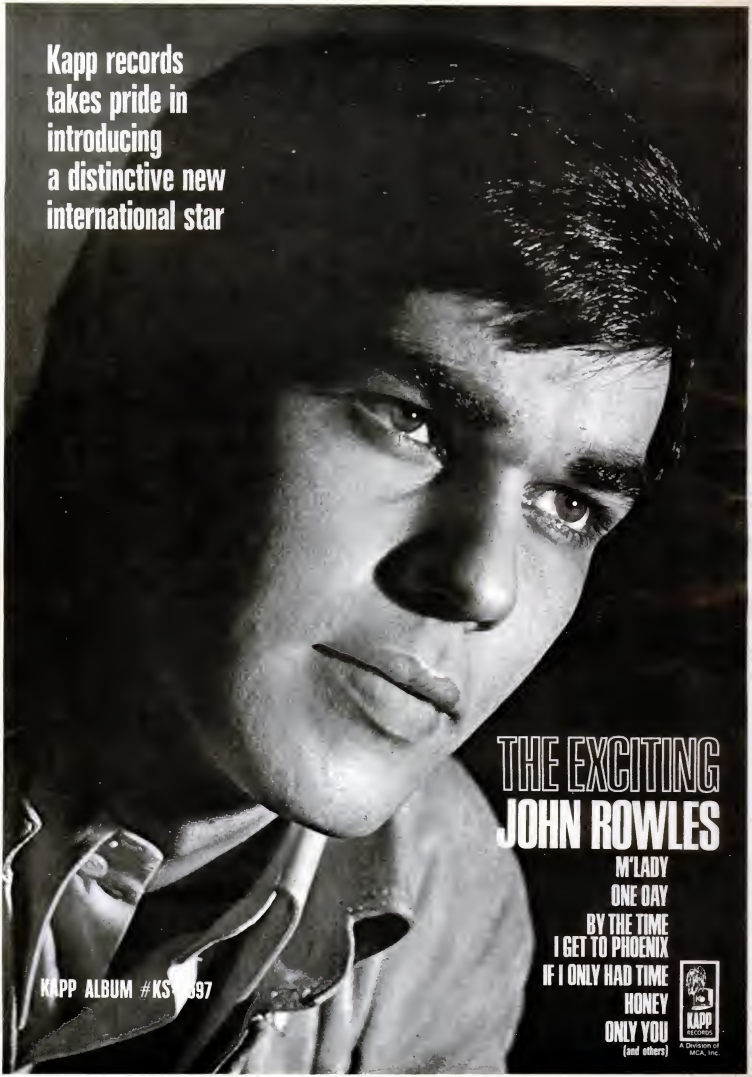
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Billboard SPECIAL SURVEY For Week Ending 5/24/69

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Billboard R&B Singles

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This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	**CHOKIN' KIND** Joe Simon, Sound Stage 7 2628 (Widemeas, BMI)	9
2	2	**IT'S YOUR THING** Isley Brothers, T Neck 901 (Brothers Three, BMI)	11
3	3	**I DON'T WANT NOBODY TO GIVE ME NOTHING** James Brown, King 6624 (Dynatone, BMI)	7
4	5	**TOO BUSY THINKING ABOUT MY BABY** Marvin Gaye, Tamla 54181 (Jobete, BMI)	4
5	9	**I CAN'T SEE MYSELF LEAVING YOU** Aretha Franklin, Atlantic 2619 (14th hour, BMI)	5
6	4	**CISSY STRUT** Meters, Josie 1005 (Marsaint Music, BMI)	6
7	8	**TIME IS TIGHT** Booker T. & the M.G.'s, Stax 0028 (East/Memphis, BMI)	8
8	14	**OH HAPPY DAY** Edwin Hawkins Singers, Buddah 20001 (Kama Rippa/Hawkins, ASCAP)	3
9	11	**GRAZING IN THE GRASS** Friends of Distinction, RCA Victor 74-0207 (Chisa, BMI)	8
10	7	**ONLY THE STRONG SURVIVE** Jerry Butler, Mercury 72898 (Frabolo/Double Diamond/Downstairs, BMI)	12
11	6	**AQUARIUS/LET THE SUN SHINE IN** 5th Dimension, Soul City 772 (United Artists, ASCAP)	9
12	21	**SO I CAN LOVE YOU** Emotions, Volt 4010 (Parvis/Staples, BMI)	4
13	26	**WE GOT MORE SOUL** Dyke & the Blazers, Original Sound 86 (Drive-in, BMI)	5
14	23	**STAND** Sly & the Family Stone, Epic 10450 (Daly City, BMI)	6
15	16	**JUST A LITTLE BIT** Little Milton, Checker 1217 (Arme, BMI)	5
16	17	**PROUD MARY** Solomon Burke, Bell 783 (Jondora, BMI)	3
17	19	**(I Wanna) TESTIFY** Johnnie Taylor, Stax 0033 (Groovesville, BMI)	3
18	10	**BUTYING A BOOK** Joe Tex, Dial 4090 (Tree, BMI)	6
19	12	**IS IT SOMETHING YOU GOT** Tyrone Davis, Dakar 605 (Dakar, BMI)	9
20	13	**SUNDAY** Moments, Stang 5003 (Gambi, BMI)	7
21	24	**THE COMPOSER** Diana Ross & the Supremes, Motown 1146 (Jobete, BMI)	3
22	22	**NEVER GONNA LET HIM KNOW** Debbie Taylor, GWP 301 (Wilbridge/MRC, BMI)	10
23	18	**RUNAWAY CHILD RUNNING WILD** Temptations, Gordy 7084 (Jobete, BMI)	13
24	49	**GOTTA GET TO KNOW YOU BETTER** Bobby Bland, Duke 447 (Don, BMI)	3
25	20	**DO YOUR THING** Watts 103rd Street Rhythm Band, Reprise 7250 (Wright/Gantl/Tamerlane, BMI)	14
26	15	**SEVEN YEARS** Impressions, Curtom 1940 (Camed, BMI)	6
27	28	**(We've Got) HONEY LOVE** Martha Reeves & the Vandellas, Gordy 7085 (Jobete, BMI)	5
28	40	**BLACK PEARL** Sonny Charles with the Checkmates, Ltd., A&M 1053 (Irving, BMI)	2
29	30	**I CAN'T SAY NO TO YOU** Betty Everett, UNI 55122 (Screen Gems/Columbia, BMI)	5
30	25	**DON'T TOUCH ME** Barbara Sween, Capitol 2382 (Pamper, BMI)	10
31	32	**WHY SHOULD WE STOP NOW** Natural Four, ABC 11205 (Wilhes/Pamco, BMI)	4
32	34	**WHY I SING THE BLUES** B. B. King, Blue/Way 61034 (Pamco/Sounds of Lucille, BMI)	4
33	38	**MY WIFE, MY DOG, MY CAT** Makiman & the Agents, Dynamo 131 (Catalogue/Clairbonia, BMI)	4
34	27	**IT'S A GIMMDY WORLD** Unifics, Kapp 985 (Andiun, ASCAP)	7
35	31	**WALK AWAY** Ann Peebles, Hi 2157 (Salco/Jec, BMI)	6
36	37	**T.C.B. OR T.Y.A.** Bobby Patterson, Jetstar 114 (Jetstar, BMI)	5
37	45	**I WANT TO LOVE YOU BABY** Peggy Scott & Jojo Benson, SSS International 769 (Green Owl, ASCAP)	3
38	—	**IT'S MY THING (You Can't Tell Me Who to Sock It To)** Marva Whitney, King 6229 (Dynatone, BMI)	1
39	—	**LET ME LOVE YOU** Ray Charles, ABC 11213 (ASA/Racer, ASCAP)	1
40	44	**JUST A DREAM** Roby Winters, Diamond 258 (Ace, BMI)	3
41	—	**I WANT TO TAKE YOU HIGHER** Sly & the Family Stone, Epic 10450 (Daly City, BMI)	1
42	41	**ME TARZAN, YOU JANE** Intruders, Gambia 225 (Razorsharp, BMI)	4
43	43	**STUFF** Jeanette Williams, Beck Beat 601 (Don, BMI)	5
44	47	**I'VE BEEN LOVING YOU TOO LONG** Ike & Tina Turner, Blue Thumb 101 (East/Time/Curtom, BMI)	2
45	—	**IT'S YOUR THING** Senor Soul, WMIZ 611 (Brothers Three, BMI)	1
46	—	**I'M GONNA DO ALL I CAN** Ike & Tina Turner, Minit 32060 (Barton, BMI)	1
47	—	**A NEW DAY BEGINS** Parliaments, Atco 6675 (Cotillion/LeBaron, BMI)	1
48	—	**AIN'T GON' BE NO CUTTIN' LOOSE** Junior Parker, Blue Rock 4080 (Jodan, BMI)	1
49	—	**MY WHOLE WORLD IS FALLING DOWN** William Bell, Stax 0032 (East/Memphis, BMI)	1
50	—	**PITY FOR THE LONELY** Luther Ingram, Ko Ko 2102 (Klondike, BMI)	1

EDDIE HARRIS, jazz saxist on the Atlantic label, receives the International Fan Club of America's annual achievement award at a recent Village Gate performance in New York City. Presenting the award, at left, is Dick Campbell, president of the Harlem Cultural Council and, right, Harris' personal manager Marv Lagunoff. The award cited Harris "in recognition of his musical achievements and jazz records for 1969."

RCA'S FRIENDS OF DISTINCTION, currently scoring with their "Grazin' in the Grass" disk, kick off a 10-city promotion tour in New York with a press party On hand to send off the chart group are, left to right: Friends Floyd Butler and Jessica Cleaves; Jim Brown, president of the group's management company; Norman Racusin, RCA division vice-president and general manager, and Friends Barbara Jean Love and Harry Elston.

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'GOTTA GET TO KNOW YOU'

DUKE 447

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Billboard Classical LP's

Billboard SPECIAL SURVEY For Week Ending 5/24/69

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	**TRANS ELECTRONIC MUSIC PRODUCTIONS INC. PRESENTS SWITCHED ON BACH** — Walter Carlos/Benjamin Folkman, Columbia MS 7195 (S)	26
2	2	**SOUNDTRACK: 2001—A SPACE ODYSSEY** — MGM (No Mono); SIE 13 ST (S)	41
3	8	**TCHAIKOVSKY: 1812 OVERTURE** — New Philharmonia Orch. (Ashkenazy), RCA Red Seal LSC 3051 (S)	21
4	3	**MOZART: CONCERTOS 17 & 21 (Elvira Madigan)** — Ando/Camerata of the Salzburg Mozarteum Academician (Ando), DGG (No Mono); 138 783 (S)	68
5	7	**SELECTIONS FROM 2001: A SPACE ODYSSEY** — Philodelphia Orch. (Ormandy)/New York Philharmonic (Bernstein), Columbia MS 7176 (S)	41
6	9	**BELLINI & DONIZETTI HEROINES** — Beverly Sills/Vienna Volksoper Orch. (Jalas), Westminster WST 17143 (S)	24
7	6	**UP, UP AND AWAY** — Boston Pops (Fiedler), RCA Red Seal (No Mono); LSC 3041 (S)	37
8	10	**GRIEG: CONCERTO IN A MINOR/LISZT: CONCERTO NO. 1** — Van Cliburn, Philadelphia Orch. (Ormandy), RCA Red Seal LSC 3065 (S)	16
9	4	**MY FAVORITE CHOPIN** — Van Cliburn, RCA Red Seal LM 2575 (M); LSC 3055 (S)	164
10	13	**MASCAGNI: L'AMICO FRITZ (2 LP's)** — Freni, Panerai, Royal Opera House Orch. (Gavazzeni), Angel SBL 3737 (S)	4
11	5	**HOROWITZ ON TELEVISION** — Vladimir Horowitz, Columbia (No Mono); MS 7106 (S)	36
12	15	**R. STRAUSS: ALSO SPRACH ZARATHUSTRA** — Philadelphia Orch. (Ormandy), Columbia ML 5947 (M); MS 6547 (S)	43
13	12	**ROYAL FAMILY OF OPERA (3 LP's)** — Various Artists, London RFO-S-1 (S)	35
14	14	**ANTIPHONAL MUSIC OF GABRIELLI** — Chicago, Cleveland and Philadelphia Brass Ensembles, Columbia MS 7209 (S)	7
15	11	**GOUNOD: ROMEO & JULIET (3 LP's)** — Freni/Corelli/Various Artists/ Paris Opera Orch. (Lombard), Angel SCL 3733 (S)	28
16	22	**BARBER: SCENES FROM ANTONY & CLEOPATRA/SUMMER OF KNOXVILLE 1915** — Price/New York Philharmonic Orch. (Schippers), RCA Red Seal LSC 3063 (S)	12
17	—	**STRAUSS: ALSO SPRACH ZARATHUSTRA** — Los Angeles Philharmonic (Mehta), London CSA 6609 (S)	1
18	—	**RESPIGHI: THE BIRDS/CHURCH WINDOWS** — Philadelphia Orch. (Ormandy), Columbia ML 7242 (S)	1
19	18	**BERNSTEIN'S GREATEST HITS** — New York Philharmonic (Bernstein), Columbia ML 6588 (M); MS 6988 (S)	101
20	29	**GLORY OF GABRIELLI** — E. Power Biggs/Various Artists, Columbia MS 7071 (S)	64
21	24	**TCHAIKOVSKY: SYMPHONY NO. 6** — Philadelphia Orch. (Ormandy), RCA Red Seal LSC 3050 (S)	16
22	26	**CONCERTO BY MODERN GIANTS** — Entremont/New York Philharmonic (Bernstein)/Philadelphia Orch. (Ormandy), Columbia MS 7197 (S)	7
23	23	**CATALANI: LAWILLY (2 LP's)** — Tebaldi/Del Monaco/Various Artists/Mantle Carlo Opera Orch. (Cleva), London OSA 1392 (S)	7
24	—	**A POPS SERENADE** — Boston Pops (Fiedler), RCA LSC 3023 (S)	1
25	25	**PHILADELPHIA ORCHESTRA'S GREATEST HITS, VOL. 4** — Philadelphia Orch. (Ormandy), Columbia MS 7267 (S)	3
26	16	**BERLIOZ: ROMEO & JULIET (2 LP's)** — Kern/Tear/Shirley-Quirk/London Symphony (Davis), Philips PHS 2-909 (S)	9
27	28	**SATIE: PIANO MUSIC, VOL. 1** — Crenshaw, Angel 36452 (S)	47
28	17	**CHOPIN: PIANO CONCERTO NO. 2** — Rubinstein/Philodelphia Orch. (Ormandy), RCA Red Seal LSC 3035 (S)	47
29	27	**VERDI: REQUIEM (2 LP's)** — Various Artists/Vienna Philharmonic (Solti), London OSA 1275 (S)	22
30	21	**DELIBES: LAKME (3 LP's)** — Sutherland/Various Artists/Monte Carlo Opera Orch. (Bonynge), London OSA 1391 (S)	13
31	19	**CHOPIN: SONATAS 2 & 3** — Van Cliburn, RCA Red Seal LSC 3053 (S)	25
32	20	**JOY OF MUSIC (2 LP's)** — New York Philharmonic (Bernstein), Columbia M2X 795 (S)	11
33	34	**R. STRAUSS: DIE FRAU OHNE SCHATTEN (4 LP's)** — Rysanek/Gedda/Varnay/Vienna Philharmonic (Boehm), Richmond SRS 64303 (S)	8
34	33	**BACH: ORGAN FAVORITES, VOL. 1** — E. Power Biggs, Columbia ML 5661 (M); MS 6261 (S)	39
35	37	**BEETHOVEN: SYMPHONY NO. 5** — New York Philharmonic (Bernstein), Columbia MS 6868 (M); MS 6468 (S)	47
36	36	**STRAUSS: ALSO SPRACH ZARATHUSTRA** — Chicago Symphony (Reiner) RCA Victrola 1265 (M)	11
37	30	**STRAUSS: ALSO SPRACH ZARATHUSTRA** — Chicago Symphony (Reiner), RCA Red Seal LM 2609 (M); LSC 2609 (S)	44
38	39	**IVES: SYMPHONY NO. 7/SCHUMANN: NEW ENGLAND TRIPTYCH** — Philadelphia Orch. (Ormandy), RCA Red Seal LSC 3060 (S)	11
39	—	**ART OF DOROTHY MAYNOR** — RCA LM 3086 (S)	1
40	40	**TCHAIKOVSKY: 1812 OVERTURE** — London Festival Orchestra (Sharples) London phase 4 21001 (S)	5

Orion Series in Flying Start

NEW YORK — Orion Records of 10588 Ashton Avenue, Los Angeles, is off to an auspicious start in its venture of presenting superior previously unrecorded material. The first three albums offer a variety of material including an unusual pairing of contemporary Soviet concertos.

One of these concertos, Katchaturian's "Rhapsody Concerto for Cello and Orchestra," is well known in the U.S. through concert performances during the composer's recent American tour. On the disk, the work is performed by cellist Natalia Shakhovskaya and the Moscow Radio Symphony under the composer.

This concerto is coupled with Herman Galynin's "Concerto for Piano and Orchestra" with pianist Dmitri Bashkirov and the same orchestra with Yevgeny Svetlanov conducting.

Vladimir Pleshakov superbly performs three rarities of the classical period with a sonata program of Joseph Woelfl. The third album is a genuine treasure offering Chinese orchestral music. Four selections are played by the National Folk Orchestra, while several melodies are performed by the Violin Unison Group of Shanghai University.

All Orion albums begin with a stereo balancing signal. The concerto pressing and the Chinese LP are rechanneled. Orion was founded by Giveon Cornfield, who started Baroque Records, and the late Vernon Duke, composer, author, critic and founder of the Society for Forgotten Music.

Forthcoming releases include Shostakovich's "Symphony No. 12 (The Year 1917)" with the Leningrad Philharmonic under Mrawinsky, Dukas' "Piano Sonata" and Chausson's "Queiques Danses" with Pleshakov, Enesco's "Suites Nos. 1 and 3" by the Enesco Festival Orchestra under Gamzady Rozhdestvensky, and Rimsky-Korsakov's "Capriccio, Op. 1" with violinist Harold Kohon. Also slated is a program of Schubert, Falla and Hadel with soloists including Mstislav Rostropovich and violinist Leonid Kogan. **FRED KIRBY**

Cardinal in Mod Swing

NEW YORK — Vanguard's Cardinal label this month is issuing an album of contemporary music featuring violinist Paul Zukofsky. The set couples Michael Sahl's "A Mitzvah for the Dead, for Violin and Tape" and J. K. Randall's "Lyric Variations for Violin and Computer."

Tenor Gerald English is featured with the Jaye Consort of Medieval Instruments in a program of minstrel music of the Middle Ages. Denis Stevens conducts soloists and chorus of the Accademia Monteverdiana in Purcell. Excerpts from the release are pianist Alfred Brendel in Chopin and the Yale String Quartet in Beethoven.

Classical Notes

Soprano **Leoutyne Price** makes her South American debut on June 3 at Teatro Colon, Buenos Aires, in Verdi's "Il Trovatore."

Aaron Copland conducted the **Pittsburgh Symphony** on Friday (16) and Sunday (18). Cellist **Michael Grebanier** was the soloist.

Margaret Hillis has been appointed director of the **Cleveland Orchestra Chorus**. She also will continue as director of the **Chicago Symphony Chorus**. Cellist **Mstislav Rostropovich** will be the soloist with **Eugene Ormandy** and the **Philadelphia Orchestra** on Monday (19). . . . **Victor Borge** will be guest conductor and piano soloist with the **Cleveland Orchestra** at a Blossom Music Center benefit June 13, which also will feature **Marni Nixon**.

Camden Now Philharmonia

CAMDEN, N. J.—The Camden Symphony is changing its name to the Philharmonia Orchestra. Conductor Ling Tung says widening scope of the group and the possibility of tours and recording make it more practical to change the name and drop the Southern New Jersey community designation. The local symphony now enters its 19th event season on Tuesday (20) at the Academy of Music across the river in Philadelphia.

Tung, who is also music director of the festival in Jackson Hole, Wyo., and the music festival in Hong Kong, also revealed that he is negotiating to bring the Philharmonia Orchestra to this country for tours on the East and West Coasts. He conducted the Japan Philharmonic last winter at the Hong Kong music festival.

Tanglewood Season Extended

LENOX, Mass.—This summer's season of the Berkshire Festival at Tanglewood is being extended for a three-day weekend with Aug. 30-31 concerts by Arthur Fiedler and the Boston Pops Festival Orchestra.

Erich Leinsdorf, music director of the Boston Symphony, will conduct the first concerts on the July 4 weekend with pianist Christoph Eschenbach, John Browning and Claude Frank in Mozart all-Mozart programs. A weekend prelude with pianist Lilian Kallir and Frank will open at 7 p.m. on July 4.

Other soloists during the summer include pianists Earl Wild, Gilbert Kalish, Van Cliburn, Vladimir Ashkenazy, Malcolm Frager and Andre Watts; violinists Pincus Zuckerman, Joseph Silverstein and Paul Zukofsky; cellists Jacqueline Du Pre and Jules Eskin; sopranos Beverly Sills and Marilyn Horne; tenors George Shirley, Richard Cassilly and Seth Alexander; mezzo-soprano Florence Kopleff; baritone Sherrill Milnes and bass Justino Diaz.

Guest conductors include Pierre Boulez, Daniel Barenboim, Josef Krips, Rafael Kubelik, Max Rudolf, Miltin Katims, Henry Lewis, David Zinman and Charles Wilson.

ANGEL CUTS 2 RECORDINGS WITH SZELL

CLEVELAND — Angel Records last week completed cutting two recordings with George Szell and the Cleveland Orchestra. The pressings will feature violinist David Oistrakh in Beethoven's "Violin Concerto," and Oistrakh and cellist Mstislav Rostropovich in Brahms' "Double Concerto." Peter Andry previously recorded the five Beethoven piano concertos with Szell and the Cleveland, Emil Gilels, soloist. The sessions were recorded through association with the Columbia Records, who has the orchestra under contract.

Cleveland's Guest Leaders

CLEVELAND — Five guest conductors are listed for the 1969-70 Cleveland Orchestra program, including Pierre Boulez, the orchestra's new principal guest conductor. Boulez will conduct for five weeks, four here and one on tour, George Szell, music director is slated for 12 pairs.

Other guest conductors will be Istvan Kertesz, Yehudi Menuhin, Seiji Ozawa and Robert Shaw. Menuhin will appear as conductor and violin soloist. Louis Lane will associate conductor, will conduct four pairs.

Soloists will include pianist Claudio Arrau, Daniel Barenboim, John Browning, Robert Casadesus, Rudolf Firkusny, Bruno Leonardo Gelber, Byron Janis, Grant Johannesen, Jacob Lateiner, and Hephzibah Menuhin; violinists Jaime Laredo, Regis Pasquier, Edith Peinemann, and Daniel Majeske; cellist Lynn Harrell; soprano Mariana Lukomska; mezzo-soprano Janet Baker; contralto Birgit Finnila; and tenor Richard Lewis.

SCHWARZKOPF TO OPEN— 'PERFORMERS' SERIES

NEW YORK—Soprano Elisabeth Schwarzkopf will be featured in the first concert of the 1969-1970 season of the Great Performers at Philharmonic Hall series on Nov. 16.

Other artists in Series A will be violinist Yehudi Menuhin and pianist Hephzibah Menuhin, pianist Philippe Entremont, and the Preservation Hall Jazz Band.

Series B soloists will be Ella Fitzgerald, pianist Anthony Di Bonaventura, pianist Andre Watts, and violinist Zino Francescatti. Francescatti will appear with the Zurich Chamber Orchestra.

Featured in Series C will be the Dave Brubeck Trio with Gerry Mulligan, pianist Byron Janis, soprano Beverly Sills, and pianist Arturo Benedetti Michelangeli.

Coin Machine World

PROGRAMMING

'Silence Is Golden' For Ray's Music Co.

By RON SCHLACHTER

CRETE, Neb.—Three silent or blank records have kept students and faculty happy at a college location here and business booming for the operator, Ray's Music Co.

Three years ago, J. Lane Ray and his wife, Rosella, were faced with the prospect of losing the strategic snack bar location at Doane College. As programmer, Mrs. Ray had selected records with only the students in mind. Finally, a negative response was heard from another group on campus, the faculty.

"The faculty simply had enough of the rock music," explained Mrs. Ray. "They wanted background music so they could hear themselves talk. What they really wanted was classical music, but the students fought it.

"Faced with the possibility of losing the location, my husband and I talked the situation over. We finally decided that the only answer was to put on silent or blank records. We put three of them on the jukebox and since then, everyone has been happy.

"The machine is set at dime play so the faculty members have to put in their dimes to enjoy two minutes or so of silence. Meanwhile, the students can still enjoy their records. It has really been a satisfactory arrangement."

As for programming the college location, Mrs. Ray pointed out that r&b has been an increasing factor to consider:

(Continued on page 46)

ROSELLA RAY, programmer, Ray's Music Co., Crete, Neb.

Rod McKuen: 'The Jukebox Fulfills Need'

By EARL PAIGE

CHICAGO — Rod McKuen, considered as one of the more brilliant poets and songwriters in the music business, owns his own jukebox and firmly believes that the coin-operated phonograph "preserves precious individuality in an age of computerized mechanization." Here last week for a concert, he said, "I hate background music and I don't think poetry would be properly presented on jukeboxes, but the jukebox definitely has a place in today's world."

Although known primarily for his Warner Bros.-7 Arts albums and other album collections, such as a current LP by Glenn Yarbrough on RCA, McKuen has enjoyed success as a writer of songs released as singles.

"If You Go Away," recorded

(Continued on page 46)

NEWLY DESIGNED JUKEBOX and a plaque from operators in the Devenport, Ia.-Moline, Ill., area give Eddie Ginsberg, Atlas Music Co., Chicago, reason to be proud. Here, he is showing East Chicago, Ind., operator Edmund Bukala (left), the plaque honoring Atlas Music for its support in a recent billiard tournament. The Music Miracle phonograph, latest model from Rowe International, Inc., has been restyled with a silver trim on top, psychedelic lighting effects and a new logo highlighting 200 selections and stereophonic reproduction.

English Arcades Face Tax Crisis

By MIKE HENNESSEY

LONDON—If the budget proposals for new taxes on gaming and amusement with prizes machines come into force, 75 per cent of arcade operators will be put out of business.

This was the view expressed by John Singleton, secretary of the Amusement Caterers' Association (ACA), who added that the Chancellor of the Exchequer would have to think again, otherwise the new taxes would defeat their own object.

The ACA has made strong representations to the Chancellor urging him to reconsider his proposals and has pointed out that the industry already faces involvement in heavy expenditure in modifying machines to meet the requirements of the new Betting, Gaming and Lotteries Act and to accept decimal coinage.

Singleton told Billboard: "The great majority of arcade operators are based in holiday resorts where they are fully active for only four or five months of the year. It is these people, many of whom have been established for 50 years, who will be the hardest hit."

Meanwhile the Amusement Trades Association has started a fighting fund, asking for a minimum contribution of $48 from each member, to finance the "enormous amount of parliamentary and public relations work which must be done in the months ahead."

One major objection to the budget proposals is the high differential in tax paid on the first machine and all subsequent machines.

Said Singleton: "The tax on the first one penny machine is $30, but on all subsequent machines it is $180. If an arcade has 50 one-penny machines, the tax averages out at $177."

Singleton said he was "reasonably confident" that the trade would obtain some satisfaction as a result of their representations. "We have an extremely strong case, fully supported by figures, and we have put it to the Chancellor at considerable length," he said.

FAMA Meet

TIERRE VERDE ISLAND, Fla.—A meeting of the Florida Amusement & Music Association (FAMA) here last week was to have provided a forum for the second phase of a public relations program being conducted by Music Operators of America. Other items expected to be discussed included legislation and an isolated problem with bingo-type pin games.

Conducting the forum on public relations were to be Howard Hall, Omaha operator and president, MOA; Fred Granger, executive vice-president, MOA; FAMA president Jim Mullins; FAMA directors, Jim Tolisano and Sol Tabb.

Bills introduced in the general assembly here involve additional language in a licensing statute and two more identical proposals which would repeal a section in a statute that prohibits persons under 21 from playing pool without parental permission, with certain specified exceptions.

FAMA executive director Julius Sturm said the licensing statute bill would not affect rates on music and amusement devices, but would raise the annual occupational license fee on vending machines from 75 cents to $3.

Sturm reported in a pre-meet-

(Continued on page 46)

New Equipment

Williams—Two-Player Flipper Game

A captive ball feature, developed for a previous model that has proved very successful, is being used again in this new game called Suspense, from William Electronics, Inc. The feature, a revolving wheel in the center of the lower portion of the playfield, is activated and made to spin by action of the ball crossing certain points. A score ranging from 50 to 2,000 points is possible, depending upon timing of the ball's passage over the activating button point areas. Other features include an extra ball when making A and B light side pockets; bonus build-up; four flippers, two regular size and two king-size; and match feature. The unit is adjustable for three or five-ball play and has optional single, double or triple coin chutes.

Record 488 Players Set for Okla. Tourney

OKLAHOMA CITY — The largest in the recent history of coin-operated pool table tournaments is set to be concluded here May 24-25 at the Hotel Oklahoma, formerly the Sheraton Oklahoma. A total of 488 players representing 122 locations and 11 operators are to participate. For the first time, 16 tables, plus two practice units are to be used. Representing another first, a total of 32 winners will be decided.

Traveling here to conduct the tournament will be Leonard Schneller, sales manager, U. S. Billiards, Amityville, N. Y. Schneller said another innovation will be a rearrangement of hours: competition will commence at 1 p.m. Saturday and continue until 11 p.m. Sunday the hours are to be 1-8 p.m. There will be an hour and a half supper break each day.

Schneller, working on details involving four tournaments (in eastern Pennsylvania; Lake Plac-

(Continued on page 46)

FRED GRANGER, Music Operators of America (MOA) executive vice-president, is flanked in the above photo by the Four Lads, United Artists' recording group. From left the singers are Frankie, Jimmy, Bernie and Johnny. Their new single is "My Heart's Symphony." Granger hopes to schedule the act for the MOA convention in Chicago Sept. 5-7.

'Silence Is Golden' For Ray's Music Co.

• Continued from page 45

"In recent years, the Negro enrollment at Doane has tripled. Consequently, r&b has become a lot more popular. I must admit that I was a little slow at first. In fact, several students came right out to the house and told us in a nice way what was needed for the jukebox. Now, I program the jukebox 50 per cent rock and 50 per cent r&b.

"Every two weeks, I try to change at least two little LP's and seven to eight records. What helps me more than anything in programming is that the students come out with lists of what they want to hear. This has helped me with other locations, too. Of course, if they come in with extra long lists, I will put on more than the seven or eight records because they are big spenders.

"The college kids are really aware of the current music. We have a teen-age location 28 miles from here and the kids there are way behind. In fact, we give them the records we take off the college jukebox.

"At present, I'm starting something new. I'm filing a few of each new record. This serves as a future oldies library and also as a source from which to sell records to the kids. When they come in with lists, they not only want the records for the jukebox but they also want to buy some. We do a big business in selling."

Mrs. Ray also runs two boarding houses in Crete and currently has three college boys living in her home. She considers this as an ideal set-up to be "on the inside track" on today's music. Recently, Ray's Music took over another college location at Peru Teachers College, Peru, Neb. As for how this location will be programmed, Mrs. Ray said:

"I have been very successful at Doane so I will follow the same technique at Peru. In short, I will encourage the kids to bring in their lists."

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Billboard

OVER 65 pieces of equipment are involved in what is probably the largest arcade ever to go into operation in the Denver area, recently opened at Cinderella City, "the world's largest shopping center," by operator Ted Sams, formerly with Arapahoe Vending Co. Located on the lower mall of a three-tier, 150-store shopping center in Denver's southern suburb of Englewood, the Sams Arcade includes 45 pinball games, and in a separate partitioned area, 10 billiard tables, including eight pool units, and two snooker units. More than a dozen old-time games are likewise featured, including target machines, hockey, basketball, strength-teaters, etc. Shooting for the family market, with traffic in the shopping center better than 50,000 persons per day, Sams has developed a unique attraction to pull mothers into the store. This is stroller rental, on the basis of 25 cents per hour, or $1.00 per day.

Record 488 Players Set for Okla. Tourney

• Continued from page 45

id, N. Y., and Long Island, N. Y.), in addition to the one here, said, "I have written 50 letters to people all over the Texas and Oklahoma area inviting them to come. If other manufacturers of pool tables want to come, they are certainly welcome.

"The more manufacturers that get involved in tournaments the better," he said.

Indication of the size of the tournament here, he said, could be judged by the number of participants in recent events. A tourney in Phoenix involved 68; Long Island, 88; South Dakota, 64; Newburg, N. Y., 64; Davenport, Ia., 101.

Prize money here will be: A division, $2,500; B, $1,500; C, $1,000, and Women's, $500.

Operating firms are: City Music & Vending, Tulsa, Harold Staples; City Vending Co., Muskogee, George Coutaris; Western Novelty, McAlister, Dale Cuzalini; Boyle Amusement, Oklahoma City, Jim Boyle; B & M Music, Oklahoma City, C. A. Culp; Patterson Vending, Oklahoma City, Pat Patterson; Larry's Amusement, Enid, Larry Buckley; R & M Music, Tulsa, Howard Riley; Enid Vending, Enid, John Miles; Robbies Amusement, Clinton, Paul Davis; Northwest Amusement, Woodward, Ralph Buddington.

FAMA Meet

• Continued from page 45

ing newsletter that a FAMA committee had met with the Duval County Sheriff's Department after bingo-type pinball games and other pin games offering free play had been picked up in Jacksonville. He said a "status quo" situation had been reached.

Rod McKuen

• Continued from page 45

by Damito Jo, enjoyed good sales some time back. Tony Bennett recorded "Joanna," from the movie written by McKuen. "I'll Follow the Sun," another McKuen-penned song, is available in several versions on 45 and the multitalented McKuen has his own single out now, a song entitled "Trasby."

McKuen is currently developing an album for Frank Sinatra. He said he had not considered releasing singles from the album

(Continued on page 50)

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On the Street

By RON SCHLACHTER

Advertising and sales promotion manager **George Hincker** represented Rock-Ola Manufacturing Corp. this past weekend at the North Carolina and South Carolina Vending Convention, which was held in the Battery Park Hotel at Asheville, N. C. The company's exhibit featured the Rock-Ola coffee machine and can cold drink vendors. Meanwhile, **Lester Sams**, sales manager of the music division, is back at Chicago headquarters after visiting Bird Music Co., Inc., Manhattan, Kan., and Best Distributing, Salt Lake City. . . . **Fred Pfiner**, sales engineer for Williams Electronics, recently completed a swing through Texas, stopping at Houston and San Antonio. Williams sales manager **Bill DeSelm** reports the company is very busy with its Fast Ball baseball game and Gamma shuffleboard alley.

Down South, Birmingham Vending Co. will hold an open house Sunday, June 8, to mark its 38th anniversary. **Al Tornato** noted that customers, manufacturers and friends have been invited and added, "We hope a lot of people attend." . . . Sega's **Richard (Dick) Syker** and **Martin Jasso** have completed a series of seminars at U. S. military installations in South Korea on the operation and maintenance of coin-operated games. Japan's Wall Street Journal, Nihon Keizai, recently published a lnastory article on Sega's new operator credit/loan plan which is available through 178 neighborhood branches of the Sumitomo Bank. Sega president **David Rosen** has announced that the company's Tokyo headquarters will be closed for a one-week employees' summer vacation, Aug. 2-10.

(Continued on page 49)

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Wide Variety of Charms at NVA Show

HOLLYWOOD, Fla.—Bulk operators can anticipate some unusual charm items now that distributors have returned from the recent National Vendors Association (NVA) convention here. Among the enormous variety of 25-cent items were Henal Novelty's Mini-Squirt, a series of six different plastic animals that are filled with water, football rings and helmets from the same firm and such odd items as Eppy's Spring Cobra for 10 cents and Penny King's Jumping Skeleton for nickel vending.

Guggenheim, which originally introduced football helmets for quarter vending, showed its new line of baseball helmets and a lavish quarter mix of 10 items called Indian Bead. Viking showed a yarn doll, one of the largest items ever designed for quarter capsules. Knight showed Texas Buck, an out-size dollar bill and Price featured Silly Buildees, a series of put-together plastic wheels for both quarter and penny vending.

Viking Charms showed three quarter mixes, one consisting of a collection that included a giant, yarn doll. A jungle assortment and super psychedelic ball were highlights of the other two. A gypsy dime mix, a Razz-A-Ma-Tazz nickel mix and a mix including bracelet, earring and rings for 10-cent vending were also shown.

Karl Guggenheim, Inc. showed an Indian Bead mix for quarter capsule merchandising consisting of 10 items including an identity bracelet, a bell and a rain bonnet. Two dime mixes highlighting an inflatable toy in four different designs and a twistable ghost.

Penny King Co. had two rings in a capsule for quarter vending; a giant, ruby ring, also for 25 cents; two series of quarter bracelets; and a key ring with dice for large capsules. Three dime capsule mixes included a giant fly that normally sells for 25 cents. Five new nickel mixes were also shown, including rings and a jumping skeleton.

The outstanding item at Paul Price's booth was Silly Buildees, available as a penny item in a junior series, or for quarter vending offering 250 different pieces to use in building different designs. Price also showed a jumbo mix for 25 cents featuring skeletons, dragons, monkeys and donkeys. In nickel mixes, items included a set of cards, pins, locks, pipes and key chains.

A highlight at Eppy Charms was a new display front designed as a picture frame. Eppy showed a cobra snake that springs off the table, a new transparent ball that has the illusion of space for 10-cent vending; and five new quarter capsule merchandise mixes consisting of 10 items in each. Also shown was a capsule designed as a toy face, head and cap in a size suitable for 25-cent vending.

Knight Toy & Novelty, Inc. displayed novelty license plates that vend two for 25 cents and have cute sayings; i. e., "Have

(Continued on page 49)

More NVA Show Pictures

NATIONAL VENDORS ASSOCIATION (NVA) cast performing in a play at the recent banquet climaxing the trade group's 19th annual convention. Tha "girls" at left are Vincent Schiro, Ed Jordan and Ted Swierad.

HUGO ECKARD, Conovar, N. C., seated with George Boardman (right), American Chawing Gum, Inc.

STEVE MILLER, New England Vending Supply (left) and Larry Wurman, president, Intar-County Industries.

ED JORDAN of Creative House Promotions.

PAUL FEINGOLD, Florida operator, and Norman Weitsman, Oak Maunfacturing Co. (right).

HENRY SCHOR, Hanal Novalties & Pramiums Co. (left), with Leo Wainer, California operator, and Al Friedlandar, also of Hanal Novelties.

JACK NELSON, Logan Distributing Co., Chicago, with the Victor machines (laft photo). At right, Michael Goldberg and Myar Abarison (right) inspect Northwestern's new quarter machine.

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Pistachio Nuts, Jumbo White	.85
Asher Crown Red Lip Pistachio Nuts	.75
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Cashew, Butts	.75
Peanuts, Jumbo	.50
Spanish	.30
Mixed Nuts	.70
Baby Chicks, 25 Lb. Ctn.	9.65
Rainbow Peanuts	.35
Bridge Mix	.70
Boston Baked Beans	.35
Jelly Beans	.70
Licorice Gems	.70
M & M, 500 ct.	.50
Bottles	.40
Gum Balls	.40

Wrapped Gum—Fleers 4M pcs. $15.60
Topps Bubble Gum, 2000 per ctn. 7.25
Topps Bubble Gum, 4000 per ctn. 7.00
Rain-Blo Ball Gum, 2100 assorted per carton 9.45
Rain-Blo Ball Gum, 5000 per ctn. 9.60
Rain-Blo Ball Gum, 4000 per ctn. 9.60
Rain-Blo Ball Gum, 2500 per ctn. 9.50
Matlettes, 3400 per carton 8.65
30 Cartons minimum, grocery, or all Leaf Brand Rain-Blo Ball Gum.
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TOBACCO COUNTER, the newly designed cigeret vender developed by Seaburg Corp. is now being shipped to operators. Shown here are Seaburg's Frank Finneran and Bob Breither (right) and Frank Casso, Mid-States Vending Service, Inc., signing a purchase contract. The machine holds 1,056 packs vending all sizes and such items as eiger packs, handkerchiefs and other similarly packaged products.

NATIONAL GUARDSMEN, headquartered at the Clinton, Ia., armory for flood control duty, are spending their leisure hours playing a pinball game, pool table and jukebox, all donated by Pete Kahler of Illowa Amusement Co. in Fulton, Ill.

Variety of Charms at NVA Show

• *Continued from page 48*

Car, Will Park, USA," or "Go, Cat Go, USA." Bamby Treasure and a Happy Series as well as Texas Buck, a replica of a dollar bill, were other highlights of the exhibit.

Henal Novelties showed a series of baseball photo buttons, consisting of an assortment of 60 star players. Six different vinyl bugs, the Mini Squirt available in six different figures and baseball rings were among quarter items. A series of football helmets and rings to tie in with the 100th anniversary of football including the insigna of college as well as professional teams, were also shown. Giant flower rings for 10-cent vending and I-cent rings featuring major league baseball teams were other items.

Creative House Promotions showed its series of "Laugh-In" buttons and joke books keyed to the popular television series featuring Rowan and Martin. Buttons, available in 21 different styles, come mixed in 1,000 quantity. Three different laugh books make up the other mix. Both items are for 1-cent vending.

On the Street

• *Continued from page 46*

Robert Garmisa reports that the latest Little LP releases from Garwin include **Glen Campbell's** "Galveston" and **Lawrence Welk's** "Galveston." . . . **Bernard** and **Alan Bitterman** of Bitterman & Son, Kansas City, Mo., recently returned from Hollywood, Fla., where they attended the National Vendors Association (NVA) convention and the national convention of the National Vending Machine Distributors. Bernard was reappointed exhibit chairman for the exhibit floor and was re-elected for a 15th term as secretary-treasurer of the National Vending Machine Distributors. group. Meanwhile, Alan was elected assistant secretary-treasurer of the group and also elected president of the newly formed Missouri Bulk Vending Machine Association.

Robert Althouse has been named sales manager of the business and industry group of Interstate United Corp. . . . **Jack Hackett,** sales manager of Apollo-Stereo, Denver, is back at his desk after a week's vacation in Southern Utah, Lake Powell and Western Colorado. . . . **Carl Catt,** services with Century Amusement Co., Greeley, Colo., has moved to Greeley to work for **Ted Ross** and **Don Doctor.** . . . Condolences to the family of **Robert Arai,** who passed away recently from injuries suffered in an automobile accident. Arai was a partner in D & J Music Co., Denver. . . . **Eugene Zigamond,** partner in Cheyenne Music Co., Cheyenne, Wyo., **Charles Salardino,** owner of New Music Co., Florence, Colo., and **Ken Sweeney,** Imperial, Neb., were in Denver recently on a buying spree.

Earl Dixon, Indiana Vendors, Inc., Indianapolis, was elected president of the Indiana Vending Council at the group's recent meeting in Indianapolis. Also elected were vice-president, **Fred Fowler,** Fowler Automatic, Inc., Cambridge City; secretary, **Patrick L. O'Malley Jr.,** Canteen Food and Vending Service, South Bend; and treasurer, **Orval Fudge,** Automatic Dispensors, Richmond. Selected as governors of the council for three-year terms were **Jack Jergens,** Lawrenceburg; **George Duvall,** Indianapolis; **John Stecksteen,** Indianapolis; **Richard Neal,** Hammond; and **Earl Cassady,** New Castle. **Adam Helfrich,** Evansville, was named to an unexpired two-year term, while continuing as governors will be **Charles Bertsch, Lee Hunter,** Vincennes; **Robert Delauter, Portland,** and **Joseph Lee,** Wayne, and **Richard Courtney,** Muncie.

Leonard Hicks, Wurlitzer field engineer, recently held a series of service schools in Denver, attending a service school at Apollo-Stereo Music Co. Service manager **Gwen Anglin, Hal Nash, Chuck Bybee, Ken Cole** and **Lee Wilson, Big John Regan** and **Bruce Ferguson.** Those attending a session at Midwest Distributing Co. were **Bob Hayhurst, Frank Wherly, Rudy Perko,** and **Gene Wyatt.**

A service school at Drsco Sales Co. attracted service manager **Bob Paulson, John Schisler, Tom Maciner, Don Akin, Don Fryer** and **Charlie Green.** Continental Music Co. A service school was also held at Acme Cigarette service.

At its annual meeting in Green Bay, the Wisconsin Automatic Merchandising Council elected **Howard Lemke,** Automatique-Milwaukee, as its president. Also elected were vice-president, Werner Fahl, Nelson Vending Sales, Menasha; secretary, **Richard Wilkinson,** Canteen Food and Vending Service, Oshkosh, and treasurer, **Robert Egan,** W-I Canteen Service, Inc., Madison. Three members were selected as governors for three-year terms. They are **James Basten,** Green Bay; **Richard Pavlic,** Brookfield, and **Jerome Engle,** Menomonee Falls. Members continuing on the board of governors include **Melvin Evard,** Green Bay; **Roy Subrod, Frank Paulos,** Milwaukee; **Robert Weber,** Merton; **Harold Blotner,** Madison; and **Jack Turner,** Janesville.

Ill. Vendors

ILLINOIS Automatic Merchandising Council (IAMC) members chatting in between sessions. Dave St. Pierre, left, Empire Coin Machine Co.; Wayne Locke, Locke's Vending, St. Charles, Ill., and Bob Fabien, Atlas Music Co.

BOB BREITHER, left, Seaburg, shown with George Bunda, Interstate United; Jack Manning, Automatic Services, St. Louis, Mo., and Frank Finneran, also Seaburg.

IAMC stalwarts, Matt Cockrail, left, Cockrell Vending, Arlington Heights, Ill.; Abe Rosenbloom, Public Vending, Chicago, and Ivan Sharp, Visco-Coffee Met.

LOU CAPELLO, second from left, IAMC's new president, is congratulated by outgoing president, Ben Montee, CaterVend, Jacksonville, Ill. Flanking them are Bernard Kiley, Mid-States Vending, Cicero, vice-president, and Mrs. Virginia Wittlek, Vern's Vending, Belleville, secretary.

VICTOR'S NEW 77 SPECIAL EXTRA CAPACITY TOP . . .

Holds 30 more V-2 Capsules.
Can be installed on your present 77's, or purchased with your 77 machines.

Only **$4.50** each
Includes new center rod.

See your distributor for information or write us direct.

VICTOR VENDING CORP.
5701-13 West Grand Ave.
Chicago, Ill. 60639

SCHOENBACH CO.
Manufacturers Representative
Acorn - Amco Distributor
MACHINES
WE HAVE 25c TITANS, MACHINES AND MERCHANDISE IN STOCK
HOT—HOT
10c CAPSULE MIXES
Mardi Gras 400 per 10lb. . . . $6.00
Indian Craft Rings 9.00
Asst. Items with Lighter . . . 8.00
Precious Gem Rings 2.50
Asst. Jewelry 7.00-8.00
Jumbo Dice Mix 5.00
Jumbo Creepy Bugs 5.00
Mini Bombs (1 per capsule) . 2.00
HOT 5c VEND ITEMS
Asst. Rings 400 per lb. . . . $4.50
Bugs 5.00
Rings 5.00
Economy Bombs Mix 4.00
Asst. Tatt 4.00
Regular Dollar Capsules . . . 5.00
Asst. Jewelry (Bangles & Beads) 5.00
1c CHARM MIXES & ITEMS
Prem. $3.50 to $24.00 per M.
35c capsules in stock
Parts, Supplies, Stands & Globes.
Quantity for the operator.
One-third deposit with order, balance C.O.D.
SCHOENBACH CO.
756 Lincoln Pl., Brooklyn 16, N.Y.
(212) PResident 2-2900

NORTHWESTERN MODEL 60 BULK-PAK

Will not skip or jam because of specially designed wheel and housing. Holds 1,000 individually wrapped

FLEER'S DUBBLE BUBBLE TAB GUM,

the most popular in bubble gum. Top profits, attractive counter, fixtures and premium redemption. Bulk loading.

BIRMINGHAM Vending company
525 Second Ave., Birmingham, Ala.
Phone: FAirfax 4-7525

If your competition is giving you location trouble . . .

You may find the answer to this problem by operating the most advanced idea in bulk vending — the all new Victor —

SELECTORAMA®

77-88 CONSOLE

With six different combinetions to select from to fit any of your locations. Will vend a variety of merchendise and coin combinations — 1¢, 5¢, 10¢, 25¢.

Front door operation saves 50% to 75% service time. Bigger display, more profits.

See your distributor for information and delivery date.

VICTOR VENDING CORP.
5701-13 West Grand Ave.
Chicago, Ill. 60639

SUPER 77 in console holds 175-V2 capsules

BUY!
METAL TYPERS

Vending Aluminum IDENTIFICATION DISC

WHY!

1. LIFE-TIME INCOME
2. TROUBLE-FREE OPERATION
3. ONLY 18"x18"

STANDARD HARVARD METAL TYPER INC.
1318 N. WESTERN AVE.
CHICAGO 22, ILL. EV 4-3120

COIN Told Quality Control Problems of Manufacturers

OMAHA — While operators often complain about defective parts or other failures of equipment, the members of Coin Operated Industries of Nebraska (COIN) have taken a positive step by writing to the various manufacturers, according to Ed Kort, president of the group.

Kort reported receiving letters from William T. O'Donnell, president, Bally Manufacturing Corp.; Alvin J. Gottlieb, D. Gottlieb & Co.; Marvin L. Pierson, vice-president, National Vendors; Jack H. Mittel, vice-president, Williams Electronics, Inc.; William H. Herleman, president, Wurlitzer Co.

"In general, the manufacturers explained problems with labor and increased cost of operation. They appreciated COIN's letter and invited comments on any and all problems in the field," Kort reported. "They elaborated on their efforts with location testing programs and their quality control departments.

"All letters were courteous and all concerned indicated enthusiasm and desire to correct existing faults. It was the opinion of the members that the exchange of correspondence was most beneficial to operators, manufacturers and distributors." More manufacturers will be heard from, Kort said.

Bookkeeping producers, two-for-a-quarter jukebox pricing, a Music Operators of America (MOA) report by MOA president Howard Ellis, survivors' assistance program, direct-to-location sales of pool tables, pool tournaments, compensations by tobacco companies for placing brands in machines, personnel problems, and membership were other topics covered.

when answering ads . . .
Say You Saw It in Billboard

Reconditioned **SPECIALS** *Guaranteed*

PIN BALLS — BOWLERS — ARCADE

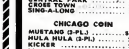
GOTTLIEB
SHIPMATES (4-PL) $210
NORTH STAR 150
KINGS & QUEENS 195
ICE REVUE 225
CROSS COUNTRY 250
STRIKE DOWN 210
SING-A-LONG 150

CHICAGO COIN
MUSTANG (2-PL) $170
HULA HULA (3-PL) 295
KICKER 250
TV BASEBALL (2-PL) 285

BALLY
BAZAAR $250
ROCKET 3 295
BUFFER 215
DIXIELAND 360

WILLIAMS
OH BOY (3-PL) $145
210-DAZE 140
TEACHERS PET 190

BIDWAY
PLAY BALL $230
LITTLE LEAGUE 295
RIFLE CHAMP 315



Write for complete 1969 Catalog of Phonographs, Vending and Games.
Established 1934

ATLAS MUSIC COMPANY

Cable: ATMUSIC—Chicago
2122 N. WESTERN AVE., CHICAGO, ILL. 60647. ARmitage 6-5005

EXCITING, REALISTIC *PITCHING AND BATTING ACTION!*

Chicago Coin's NEW 2-PLAYER

YANKEE BASEBALL

HOME RUN RAMPS
* 2 RAMPS LOFT BALL FOR UPPER TIER SCORING
* EXTRA RUNS IF ALL 3 BLEACHERS ARE HIT

REALISTIC BASE RUNNING IN LIGHTS ON BACK GLASS AND ON PLAYFIELD

SCORES LIKE BASEBALL.
3 OUTS PER GAME
Plus CANCEL "OUT" FEATURE
PITCHER CONTROL ... CURVE—SLIDER—STRAIGHT BALL
ADJUSTABLE SPECIAL BASEBALL FEATURE scores 1)—SPECIAL or 2)—EXTRA RUNS or 3)—CANCEL OUT
HOME RUN TARGET
7 HIT AND RUN TARGETS

10c—25c INDIVIDUAL COIN CHUTES

Mfrs. of PROVEN PROFIT MAKERS Since 1931

ALSO IN PRODUCTION DRIVE MASTER • CHAMPAGNE • GALAXY • PIRATE GOLD

CHICAGO COIN MACHINE DIV.
CHICAGO DYNAMIC INDUSTRIES, INC.
1725 W. DIVERSEY BLVD., CHICAGO, ILLINOIS 60614

What's Playing?

A weekly programming profile of current and oldie selections from locations around the country.

Manhattan, Kan., Location: C&W-Tavern

FLOYD EVERS, programmer, Bird Music Co.

Current Releases:
"Galveston," Glenn Campbell;
"Johnny One Time," Brenda Lee;
"Only the Lonely," Sonny James.

Oldies:
"Folsom Prison Blues," Johnny Cash;
"Stand by Your Man," Tammy Wynette.

Hudson Falls, N. Y., Location: Adult-Tavern

JOHN POWERS, programmer, H. C. Knoblavan & Sons.

Current Releases:
"Galveston," Glenn Campbell;
"Aquarius," 5th Dimension;
"Happy Heart," Andy Williams.

Oldies:
"Gotta Be Me," Sammy Davis Jr.
"Build Me Up, Buttercup," Foundations.

FAMA Meet

• *Continued from page 46*

as yet. "We still haven't decided upon a name for the album. Right now, we're considering the album as a total concept." Singles could come later, he confessed.

"I love the jukebox. I have an old Wurlitzer that only plays 50 records, but with those flashing lights and everything it's just beautiful. I also have a Coke vender some friend gave me with 95 cans of soda pop clanking around in it. I also have a real parking meter."

"Do these machines accept coins?" he was asked.

"Oh, sure. I love mechanical things and I insist they operate authentically. I have a box of dimes and quarters and enjoy making machines work. The jukebox particularly is so convenient as a way of organizing a lot of odd singles. The home phonograph manufacturers should have come up with a home jukebox years ago. If they don't, I am afraid the 45 is apt to become extinct."

NEBRASKA members of Coin Operated Industries of Nebraska (COIN) hear from Tax Committee chairman Eddie Zorinsky, H Z Vending Co., Omaha (top photo), during a recent meeting. COIN president Ed Kort and Music Operators of America (MOA) president Howard Ellis (right) listen. In center picture (from left) are Hymie Zorinsky, Omaha distributor; Les Rieck, Rock-Ola Manufacturing Corp., and Ellis. Lou Singer, Cantral Distributing, Omaha, shows off Midway's new White Lighting target game in bottom picture.

COINTRONICS, Mountain View, Calif., is introducing an updated version of its electric Ball/Walk unit, featuring buzzers, chimes and lights. A secondary feature is a light which flashes when the player touches tha machine—before the coin is inserted. Gross receipts, according to G. Ransom White, Cointronics president, are up 30-50 per cent over the original mechanical unit.

when answering ads . . .
Say You Saw It in Billboard

Billboard has the...'IN' side story on Coin Machines
Billboard

Production Co. Formed to Feature Country Talent

By BILL WILLIAMS

NASHVILLE — A television and movie production company, featuring top country talent, has been formed, with Robert Winesett as talent co-ordinator and administrative director.

Entro Corporation, whose secretary-treasurer is Decca artist Jack Greene and one of whose directors is Epic's Charley Walker, is headed by Tom Williams, a Nashville lawyer, and Fred Iverson.

Within the corporation will be two publishing companies: Bi-Win Music (BMI) and Kimbo (ASCAP). Winesett said a SESAC firm may be formed in the near future.

"The major goal of our company will be television and movies," Winesett said, and each artist contract will include a movie clause.

Initially, the company will produce three television shows for syndication, each a half-hour color videotape. The first of these will be the Jack Greene Show, featuring Jeannie Seely, then the Charlie Walker Show, with Hickory's Leona Williams as a regular, and then the Dottie West Show.

According to the contracts, all working agreements with artists must be co-ordinated through Entro. "We feel we can help the artist with his or her bookings, keeping him only in the best locations and getting the maximum money," Winesett said.

He also said two prominent figures in the music industry here were silent partners in the new firm for the time being, but that their names would be disclosed in the near future.

Winesett said he planned to work closely with the union, and that no artist would perform on any of these shows "free" simply to get the exposure. "Too many shows are doing this, and everyone who appears on any of our shows will be paid union wages," Winesett added. "We are licensed by AFTRA, and every singer, musician or announcer will get money."

He said filming of the shows would get under way at WLAC here as soon as the CBS "Hee-Haw" show is concluded. There will be at least one guest artist per show.

"This is a case in which performers will have a direct stake in the company, serving as directors and officers," Winesett said. "They will have a strong part in the make-up, and consequently more than casually interested in the success of the venture."

Arnold ESCMI's Chairman of Board

PROVIDENCE—George Arnold, past president of the Eastern States Country Music, Inc., was named chairman of the board of the group for the coming year at the ESCMI meeting just concluded here.

Lou Casella of Casella Records was named president to succeed Arnold, a music executive and entertainer.

The gathering, the first held outside of Wheeling, W. Va., featured a festival headlined by such artists as Sonny James, Connie Smith, Van Trevor, Earl Scott, the Stonemans, George Arnold, Barbara Ray and George Lockwood.

New England entertainer Lynda Calvey was named queen of the festival. The three-day session, in addition to business meetings, included a parade, and a show broadcast by radio station WHIM, which hosted the convention. WHIM and 711 Enterprises of Providence provided the hospitality.

In addition to Casella, other officers elected are Rod Harris, vice-president; Gene Laverne, secretary, and Johnny Brewer, treasurer.

Board members include Chuck Eastman and Bill Starnes, both of Nashville, Ernie Phillips, Gil Rogers, Norb Payne, Chuck Chellman (also of Nashville), Hugh Clinton, Hank Rich, Bob May, Claire Fratrick and Dusty Miller. The site for next year's convention has not yet been determined.

D. Kelly Cites Country Gains in Erie; Music Ground Swell Seen

NASHVILLE — Country music needs only a "slight push" in Ireland to make it the best-selling form of music in that part of the world.

Des Kelly, who has recorded on the Dolphin label (CBS) and now manages a country band called the Smokey Mountain Ramblers, said country music is gaining in popularity on radio, and is in demand in the clubs and for concerts. The band recently toured parts of Europe with such artists as Jim Ed Brown, Roy Drusky and Hank Locklin.

Kelly was here trying to form the nucleus for a trip to other band for Ireland, to find support for forming an all-country band in Dublin, and for trying to expedite the shipment of country records to his nation.

The artist-executive feels that utilizing an artist from Nashville in his new band would give it authenticity, and would stimulate interest for Ireland among Nashville musicians.

Label In Ireland

He feels, too, that an all-country label is a possibility for his part of the world, and could help make country records competitive. "Pop records are done in England, and a pop album in Ireland sells for as little as $4," he said. "But all country product has to be shipped abroad, and the result is albums selling for $6 or more."

Finally, he said, most Nashville-produced records arrive in Ireland some eight months after they have had full exposure in the U. S. "We could help stimulate sales if we were to get them on time," he said.

In addition to his radio work, Kelly writes a weekly country music article in "Spotlight," an Irish national magazine. He expressed keen disappointment that the Country Music Association had changed its planned meeting in Ireland. "It would have meant a great deal to many people," he said.

Jerry Hughes, who accompanied Kelly here from Dublin, has formed a new four-piece Irish band called the Tennesseeans which features modern country music. Unlike the Smokey Mountain Ramblers, the newer group uses no old-time fiddle. Hughes' aim is to make America more aware of Irish country music.

A third member of the group, John McNally, is a promoter who puts on two weekly dances in Dublin. "Dancing is the root of Irish entertainment," he explained, "and country music is quite good to dance to." McNally hopes to promote package shows throughout Ireland.

The trio was brought here by John Gallagher, of Irish Airlines, who had tried to promote the CMA trip to Dublin.

Golf Tourney In Fort Worth

FORT WORTH—A contingent from Nashville, led by Chet Atkins, took part in the Colonial National Invitation Tournament here in a sort of prelude to the Music City Invitational in October.

Atkins, paired with Gary Player, was joined by such luminaries as Boots Randolph (with Jack Nicklaus), Floyd Cramer (with Miller Barber), Boyce Hawkins (Johnny Pott), Jerry Curtis (Billy Maxwell), and Wally Cochran, who was scheduled to play with Lee Trevino before the latter injured his arm.

Both tournaments, the Colonial and the Music City, are directed by Frank Rogers. The Music City Tournament is held each October in Nashville directly preceding the "Grand Ole Opry" Birthday Celebration and Country Music Association convention.

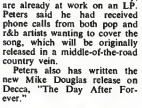
Peers Inked As Lib. Artist

NASHVILLE — Ben Peters, one of Nashville's most prolific songwriters, has signed a recording contract with Liberty Records. Although the contract was signed in California, Peters will record here.

Peters was on a song-plugging trip with a demo, "San Francisco Is a Lonely Town," when Liberty signed him as a singer. He is under contract to Shelby Singleton as a writer. Peters wrote the song and co-produced it with Don Tweedy.

The two, Peters and Tweedy, are already at work on an LP. Peters said he had received phone calls from both pop and r&b artists wanting to cover the song, which will be originally released in a middle-of-the-road country vein.

Peters also has written the new Mike Douglas release on Decca, "The Day After Forever."



D. C. RECORDING CO.
Creekville, Ky. 40929
Presents
D. C. Mullins
with
"ME AND OLE BLUE"
and
"MY SOLDIER MIND"
D. C. RECORD #1
Designed for all markets. Mullins' prolific pen has combined love, life and religion in a way to please your listeners. Listen for plems in "MY SOLDIER MIND." Mullins was formerly a top D.J., and Fred Rose wanted to write with him but was too ill.

Jackson Back With 'Opry'—2d to Return After Absence

NASHVILLE — Stonewall Jackson, Columbia artist and former member of the "Grand Ole Opry," has rejoined the "Opry" after an absence of several years.

Jackson thus becomes the second former regular on the show to return in the past few months. George Jones, a one-time member, returned to the "world's oldest continuous radio program" earlier this year.

Jackson was at the peak of his career when he left the show because he could not make the then-required 26 performances per year on the radio program. That figure now has been sharply reduced. As a recording artist, Jackson has remained popular under the guidance of Don Law, and has had strong bookings by the Moeller Talent Agency.

The singer had made several guest appearances in recent months, and his popularity with the crowd was apparent. E. W. (Bud) Wendell, "Opry" manager, announced Jackson's return. He made his first official appearance as a member again Saturday night (10).

Jackson, in 1959, had become a member of the "Opry" without benefit of a recording contract. After driving a truck here from South Georgia, he was granted an audition and signed on the spot. He soon was signed by Columbia, and consistently has been among the leaders in record sales.

Peer Southern's Rodgers Drive

NEW YORK—Peer Southern, in conjunction with Jimmie Rodgers Month, has prepared a kit consisting of biographical material, photos and lists of past and present recordings of Rodgers' works.

The kits are being mailed to some 400 country disk jockeys. A formal proclamation honoring Jimmie Rodgers has been issued by John Bell Williams, Governor of Mississippi, the late singer's home State.

Roy Horton of Peer Southern said the Everly Brothers' "T For Texas" single on WB-7 and Margie Lane's Silver Star single "Mississippi River Blues" have just been released as part of the firm's Jimmie Rodgers Month push.

WSM Back in Court Again—Files 2d Suit Over Name

WILMINGTON, Del.—WSM, Inc., of Nashville, has filed its second lawsuit this year in regard to use of the name "Opry."

WSM, which owns and operates the "Grand Ole Opry" and owns the registered service mark of that name, filed against Mid America Broadcasting Inc., which broadcasts a program called "Ozark Opry" on KRCG, Jefferson City, Mo. The firm has its corporate domicile here.

In its answer filed by Mid America, the company claims that "Opry" has become a generic and descriptive term describing country music generally, and has no relationship to only one radio show.

Asked if WSM planned any more such suits, an attorney for the company said he was "hopeful that the action will be the answer after a couple of lawsuits." He explained that the company still is placing no threat to any individual or promoter using the word "Opry" or "Grand Ole Opry" but the name is registered, and refers only to the WSM radio show.

"Most of them withdraw the name just as soon as we give them notice," he said. "Probably a great deal of litigation can be avoided now."

The previous lawsuit involved Opry Records. WSM succeeded in obtaining a restraining order.

when answering ads . . .
Say You Saw It in Billboard

18 years old and is well.

Portrait of a new star:

Barbara Fairchild is a gifted country singer. She's been performing since she was five. And writing country music almost as long.

Now, at eighteen, Barbara has made appearances on the Bill Anderson and Billy Walker television shows. (Seen in more than 150 markets.)

Her first single is on Columbia Records. Produced by Billy Sherrill.

And it sounds like a smash to us.

"LOVE IS A GENTLE THING"
(4-44797) by Barbara Fairchild.
On Columbia Records

Billboard

Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 5/24/69

★ STAR Performer—LP's registering greatest proportionate upward progress this week.

This Week	Last Week	TITLE, Artist, Label Number & Publisher	Weeks on Chart
1	1	**MY LIFE** ... Bill Anderson, Decca 32445 (Stallion, BMI)	13
2	2	**SINGING MY SONG** ... Tammy Wynette, Epic S-10462 (Gallico, BMI)	7
★ 3	6	**I'LL SHARE MY WORLD WITH YOU** ... George Jones, Musicor 1351 (Glad, BMI)	9
4	4	**(Margie's) AT THE LINCOLN PARK INN** ... Bobby Bare, RCA 74-0110 (Newkeys, BMI)	11
5	5	**THERE NEVER WAS A TIME** ... Jeannie C. Riley, Plantation 16 (Singleton, BMI)	9
★ 6	10	**GAMES PEOPLE PLAY** ... Freddy Weller, Columbia 4-44800 (Lowery, BMI)	7
7	8	**YOU GAVE ME A MOUNTAIN** ... Johnny Bush, Stop 257 (Mojave, BMI)	10
★ 8	11	**WHEN TWO WORLD'S COLLIDE** ... Jim Reeves, RCA 74-0135 (Tree, BMI)	7
★ 9	14	**MR. WALKER IT'S ALL OVER** ... Billie Jo Spears, Capitol 2436 (Barmour, ASCAP)	6
10	3	**HUNGRY EYES** ... Merle Haggard, Capitol 2383 (Blue Rock, BMI)	14
11	7	**RINGS OF GOLD** ... Dottie West & Don Gibson, RCA 9715 (Acuff-Rose, BMI)	14
12	9	**YOURS LOVE** ... Dolly Parton & Porter Wagoner, RCA 74-0104 (Wilderness, BMI)	12
13	12	**SWEETHEART OF THE YEAR** ... Ray Price, Columbia 4-44761 (Tuckahoe, BMI)	12
14	13	**GALVESTON** ... Glen Campbell, Capitol 2428 (Ja-Me, ASCAP)	11
15	16	**ONE MORE MILE** ... Dave Dudley, Mercury 72902 (Newkeys, BMI)	9
16	15	**RIBBON OF DARKNESS** ... Connie Smith, RCA 74-0101 (Witmark, BMI)	13
17	18	**CALIFORNIA GIRL** ... Tompall & the Glaser Brothers, MGM 14036 (Jack, BMI)	10
18	19	**PLEASE DON'T GO** ... Eddy Arnold, RCA 74-0120 (Robbins, ASCAP)	9
19	17	**MAN & WIFE TIME** ... Jim Ed Brown, RCA 74-0144 (Window Music, BMI)	10
20	22	**THERE'S BETTER THINGS IN LIFE** ... Jerry Reed, RCA Victor 74-0122 (Beeton, BMI)	8
★ 21	24	**LET THE WHOLE WORLD SING IT WITH ME** ... Wynn Stewart, Capitol 2421 (Freeway Music, BMI)	8
22	21	**WOMAN OF THE WORLD (Leave My World Alone)** ... Loretta Lynn, Decca 32429 (Sure-Fire, BMI)	14
★ 23	28	**WHY YOU BEEN GONE SO LONG** ... Johnny Darrell, United Artists 50518 (Acuff-Rose, BMI)	5
★ 24	29	**WALKING BACK TO BIRMINGHAM** ... Leon Ashley, Ashley 9000 (Gallico, BMI)	6
25	27	**OLD FAITHFUL** ... Mel Tillis, Kapp 986 (Cedarwood, BMI)	6
★ 26	31	**CAJUN BABY** ... Hank Williams Jr., MGM 14047 (Fred Rose, BMI)	4
★ 27	40	**RUNNING BEAR** ... Sonny James, Capitol 2486 (Big Bopper, BMI)	3
28	23	**SOMETHING'S WRONG IN CALIFORNIA** ... Wynton Jennings, RCA 74-0105 (Earl Barton, BMI)	12
29	20	**OUR HOUSE IS NOT A HOME** ... Lynn Anderson, Chart 59-5001 (Green Grass, BMI)	12
30	32	**LIKE A BIRD** ... George Morgan, Stop 252 (Window, BMI)	6
★ 31	36	**LET'S PUT THE WORLD BACK TOGETHER** ... Charlie Louvin, Capitol 2448 (Nashy, BMI)	6
★ 32	37	**LEAVE MY DREAMS ALONE** ... Warner Mack, Decca 732473 (Paga Boy, SESAC)	4
33	26	**SWEET WINE** ... Johnny Carver, Imperial 66361 (Blue Echo, BMI)	8
★ 34	39	**SOLITARY** ... Don Gibson, RCA 74-0143 (Fred Rose, BMI)	4
★ 35	46	**I LOVE YOU MORE TODAY** ... Conway Twitty, Decca 32481 (Stringberg, BMI)	3
★ 36	41	**I'M A DRIFTER** ... Bobby Goldsboro, United Artists 50525 (Detail, BMI)	4
★ 37	49	**STATUE OF A FOOL** ... Jack Greene, Decca 32490 (Sure-Fire, BMI)	3
★ 38	48	**WHERE'S THE PLAYGROUND SUSIE?** ... Glen Campbell, Capitol 2494 (Ja-Me, ASCAP)	3
39	25	**JUST HOLD MY HAND** ... Johnny & Jonie Mosby, Capitol 2384 (Vogue, BMI)	15
40	38	**IT LOOKS LIKE THE SUN'S GONNA SHINE** ... Wilburn Brothers, Decca 32449 (Sure-Fire, BMI)	11
★ 41	53	**SMOKEY PLACES** ... Billy Walker, Monument 1140 (Vitilyn/Arc, BMI)	3
42	42	**DADDY** ... Dolly Parton, RCA 74-0132 (Owe-Par, BMI)	7
43	43	**JUST ENOUGH TO START ME DREAMING** ... Jeannie Seely, Decca 32452 (Pamper, BMI)	10
44	45	**DUSTY ROAD** ... Norma Jean, RCA 74-0115 (Tree, BMI)	7
45	44	**LOVE COMES BUT ONCE IN A LIFETIME** ... Norro Wilson, Smash 2210 (Gallico, BMI)	8
46	30	**I'VE GOT PRECIOUS MEMORIES** ... Faron Young, Mercury 72809 (Passport, BMI)	13
★ 47	—	**BE GLAD** ... Del Reeves, United Artists 50531 (Passkey, BMI)	1
★ 48	55	**TOO MUCH OF A MAN** ... Arlene Harden, Columbia 44783 (Window, BMI)	4
★ 49	54	**MAKE IT RAIN** ... Billy Mize, Imperial 66365 (Metric, BMI)	5
50	51	**THE COMING OF THE ROADS** ... Johnny Darrell & Anita Carter, United Artists 50503 (Boehill, ASCAP)	7
51	52	**GOOD DEAL LUCILLE** ... Carl Smith, Columbia 4-44816 (Acuff-Rose, BMI)	5
52	56	**I AM A GOOD MAN** ... Jack Reno, Dot 17233 (Tree, BMI)	3
53	57	**THE BIG MAN** ... Don Mullins, Plantation 17 (Sunbury, ASCAP)	5
★ 54	67	**ALL FOR THE LOVE OF A GIRL** ... Claude King, Columbia 4-44833 (Vogue, BMI)	2
55	58	**BIRMINGHAM BLUES** ... Jack Barlow, Dot 45-17212 (Tree, BMI)	4
56	61	**WEST VIRGINIA WOMAN** ... Billy Ed Wheeler, United Artists 50507 (United Artists, ASCAP)	4
57	60	**STRAWBERRY FARMS** ... Tom T. Hall, Mercury 72913 (Newkeys, BMI)	3
58	55	**DON'T GIVE ME A CHANCE** ... Claude Gray, Decca 49621 (Vetco, BMI)	4
★ 59	—	**THE DAYS OF SAND & SHOVELS** ... Waylon Jennings, RCA Victor 74-0157 (Lenco & Deser, BMI)	1
60	62	**L. A. ANGELS** ... Jimmy Payne, Epic S-10444 (Glaco, SESAC)	6
★ 61	—	**JOHNNY B. GOODE** ... Buck Owens & His Buckaroos, Capitol 2485 (Arc, BMI)	1
62	66	**HEAVEN BELOW** ... John Wesley Ryles, Columbia 4-44819 (Vivo, BMI)	2
★ 63	—	**EVERYBODY WANTS TO GO TO HEAVEN** ... Ed Bruce, Monument 1138 (Pamper, BMI)	1
64	65	**I'M NOT THROUGH LOVING YOU** ... Jim Glaser, RCA Victor 74-0144 (Glaser, BMI)	3
65	71	**WHO DO I KNOW IN DALLAS?** ... Kenny Price, Boone 1085 (Pamper, BMI)	3
66	68	**TRUCK STOP** ... Jerry Smith, ABC 11116 (Papa Joe's Music House, BMI)	2
67	70	**A MAN AWAY FROM HOME** ... Van Trevor, Royal American 283 (Atlanta/Summerhouse, ASCAP)	3
68	70	**DEARLY BELOVED** ... David Rogers, Columbia 4-44796 (Acclaim, BMI)	2
69	69	**TIED AROUND THE FINGER** ... Jean Shepard, Capitol 2425 (Window, BMI)	4
★ 70	—	**BEER DRINKIN' MUSIC** ... Boy Sanders, Imperial 66366 (Viva, Tunesville, BMI)	1
71	73	**UPSTAIRS IN THE BEDROOM** ... Bobby Wright, Decca 32464 (Kitty Wells, BMI)	2
★ 72	—	**HAPPINESS LIVES IN THIS HOUSE** ... Mac Curtis, Epic 10468 (Pamper, BMI)	1
73	74	**GUILTY STREET** ... Kitty Wells, Decca 32455 (Wells, BMI)	2
74	75	**POOR OLD UGLY GLADYS JONES** ... Don Bowman, RCA 74-0125 (Parody, BMI)	2
★ 75	—	**DON'T LET ME CROSS OVER** ... Linda Gail & Jerry Lee Lewis, Smash 2220 (Martin, BMI)	1

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PD's in Quandary on Programming

• *Continued from page 30*

a tune from the top 15 of a 30 singles playlist, then a bottom 15 record, then an LP cut, and then an oldie record which is usually from an album as well. Presently, the station is playing about two cuts each from 15 albums. And this gets even heavier toward midnight on the Jimmy Rabbitt show. From 7-8 p.m., Rabbitt sticks with the format, from 8-9 p.m., LP cuts go up to between 50 and 70 per cent of the music, from 9-midnight he may play 90 per cent or more of his music from albums.

So important are albums to KRLA that the station's playlist of 55 records includes albums listed only by title, just as if each were a single. This heavy use of album cuts was based on a survey that showed LP's and tapes were selling quite well while singles sales had dwindled, Cox said.

Ted Clark, program director of WEAM in Washington, said his station wasn't playing LP cuts much except those that promotion men told him were going to be released as a single. "But I feel there may be a lot of good in LP's. Perhaps that's the right direction today."

WAKY in Louisville, said Bob Todd, is hurt in tabulating singles sales by the transshipping into the market from places like Cincinnati and Nashville. "It's a real problem in a market of this size not to be able to accurately get a picture of singles sales. It's like going blind . . . adding a record on your playlist because it's being played somewhere else . . . because every market is different." The current policy at WAKY is to keep hit records on all the time. For this reason, if WAKY plays a record at all, "we generally stick with it two and a half months to make sure whether it's going to make it or not. Out of 18 records in an hour, 10 are in the top 20 on the station's playlist, two are oldies, one is a record that has been in the top 10 in the past three months but has fallen off the chart, four would be up-and-coming records. But Todd said that he's aware of the LP situation and is going to try to organize some system to give them exposure.

The saddest case is WMEX in Boston. Program director Warren Duffy had been giving ample exposure to album cuts and receiving fantastic reactions from young adults and college students. Then management decided to put a damper on album cuts. Yet, Duffy has a lot of faith in album programming; groups are attracting large crowds at personal appearances, he pointed out. "I can't help believing that if you gave young people the type of programming they wanted—from albums —Top 40 ratings would zoom back to the old dominance they used to have." He said that three out of every four records sold in Boston were albums.

John "SUPER INJUN" Whitehawk

Delay Renewals Of 2 Stations

• *Continued from page 26*

Charges of taking money or other gifts for playing special records were denied by the deejays, giving rise to the further charges of perjury. The alleged violations occurred between 1964 and 1966, and were turned up during the 1966-1967 FCC hearing in New York City.

The FCC says it will wait for final outcome on the court case before deciding whether to renew the licenses of the two stations. WHOM is licensed to Progress Broadcasting Corp., and WBNX is owned by United Broadcasting Co., both of New York.

Urges Think-Outs

• *Continued from page 26*

pointed out that the outside freelance creative group is the newest trend in advertising today and there are many to choose from. "But don't pinch the production budget. The agency needs enough money for good actors, for good music, and good sound and quality recording studios. Undernourished radio production budgets can starve an otherwise good campaign.

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Go To Sleep—Troy Tipton (Northland)
The Loser—Bobby Sparks (Geauga)
A Million Mora Lika You—Jody Vae (Chanee)
Thia Ia Tha Day—Marv Willows (Vermillion)
Kaleidescoptic—Shiva'a Haad Band (Ignita)
The Man—The Good Humour Band (Ignite)
Funky Virginia—Sir Guy (BPG)
Always Alone—Al Dennis (Sterling)
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Nashville Scene

By BILL WILLIAMS

Former Dot artist **Bobby Jenkins** is back in the recording business, this time on the Confederate label—his own. He has cut "If You Ain't Lovin' You Ain't Livin'," a tune cut 15 years ago by **Faron Young.** Recorded at the Bradley Barn, it was produced by **Audie Ashworth.** . . . Young Oklahoma City artist **Wilton O'Neal** is about to cut his second single on the Melon label. His first, "Night Lover," has done well regionally. . . . **Wilma Burgess** has bought the bus of the late **Jim Reeves,** and will be touring more now. She has added guitarist **Bill Wilson** to her band, replacing **Lane Reed,** who was drafted. . . . Capitol's **Jean Shepard** and husband, **Benny Birchfield,** are expecting. It's several months in the future. . . . **Dick Flood** has just concluded 240 days on the road, covering 200,000 miles. He book himself and his band, the **Pathfinders.** Dick now is working up a package including **Pat McKinney,** his wife, and **Alec Houston.** . . . **Buddy Starcher** up from his home in Ocala, Fla., for a session. . . . **Gary Walker** is now producing **Teddy Hill.**

Roy Drusky's "My Grass Is Green" may be his best ever. It's one he wrote himself. Mercury's **Tom T. Hall** and **Dave Dudley** both have concluded sessions for new LP's, all produced by **Jerry Kennedy.** . . . **Jake & Josh,** now recording on their own for Spar, are doing well with "Great Big Woman and a Little Bittie Bottle of Wine." They formerly recorded with **Flatt & Scruggs,** and still appear with the **Lester Flatt** group. . . . **Alex Harvey** has a new group, the **Axelrods,** with a strong upbeat sound. . . . The **Homesteaders** have added **Buck Fell** and **Gordon Cash** to the group. They were the first country act to play Costa's, a "class" club in Mason City, Iowa. The group brought in the biggest crowd there in years. . . . **Conway Twitty's** "I Love You More Today," is a first for Stringberg Music, a new publishing firm. . . . The **Hardens** are going to Hawaii for a 10-day tour in June. The polished pair from Columbia will perform singly and as a duet. . . . **John Capps** of K-Ark Records has signed **Billie Miller** to a recording contract. Miss Miller is a cousin of Decca's **Loretta Lynn.** . . . Columbia's **Jerry Inman** has just finished touring with **Glen Campbell,** appearing on the "Donald O'Connor" TV show, doing a spot on the Melody Ranch syndication, and playing the new **Dick Clark** club in Los Angeles. After that he performed for the "Glen Campbell Good Time Hour."

Henson Cargill, Monument, now is in full production on his new TV show in Cincinnati. Upcoming guests include **Dallas Frazier** and **Demetriss Tapp.** . . . **Arthur Smith** has formed a group of motels called Arthur Smith's Family Inns. It will be a low-cost chain for the traveling public. . . . **Clyde Beavers and the Eager Beavers** donated their services to the junior class of Valley Point School, Dalton, Ga., to raise money for school projects. The group leaves next on a tour of Puerto Rico. . . . It was homecoming for Capitol's **Charlie Louvin** at Rosalie, Ala. In that town of 100, there were 950 on hand for his performance, standing room only. . . . The entire staff of Stop Records and Window Music took part in the benefit show for WTJG disk jockey **Buzz Walker** and his son, both injured in an auto accident more than a month ago. In all, 14 acts from Nashville volunteered their services for the show.

Billboard Hot Country LP's

Billboard SPECIAL SURVEY For Week Ending 5/24/69

★ STAR Performer—LP's registering proportionate upward progress this week.

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	GALVESTON Glen Campbell, Capitol ST 210 (S)	B
2	2	YOUR SQUAW IS ON THE WARPATH Loretta Lynn, Decca DL 75084 (S)	12
3	3	STAND BY YOUR MAN Tammy Wynette, Epic BN 26451 (S)	16
4	5	ONLY THE LONELY Sonny James, Capitol ST 193 (S)	9
5	4	CHARLEY PRIDE . . . IN PERSON RCA Victor LSP 4094 (S)	16
6	B	WICHITA LINEMAN Glen Campbell, Capitol ST 103 (S)	28
7	7	HOLY LAND Johnny Cash, Columbia KCS 9726 (S)	16
8	6	CARROLL COUNTY ACCIDENT Porter Wagoner, RCA LSP 4116 (S)	13
9 ★	13	JUST TO SATISFY YOU Waylon Jannings, RCA Victor LSP 4137 (S)	B
1D	1D	UNTIL MY DREAMS COME TRUE Jack Greene, Decca OL 75086 (S)	11
11	11	SONGS OF THE YOUNG WORLD Eddy Arnold, RCA LSP 4110 (S)	13
12	14	SHE WEARS MY RING Ray Price, Columbia CS 9733 (S)	19
13	9	YEARBOOKS AND YESTERDAY Jeennie C. Riley, Plentation PLP 2 (S)	15
14 ★	7	SONGS MY FATHER LEFT ME Hank Williams Jr., MGM SE 4621 (S)	7
15	12	BEST OF BUCK OWENS, VOL. 3 Capitol SKAO 145 (S)	11
16	16	JUST THE TWO OF US Porter Wagoner & Dolly Parten, RCA Victor LPM 4039 (M); LSP 4039 (S)	34
17	15	BOBBIE GENTRY & GLEN CAMPBELL Capitol ST 2928 (S)	33
1B	1B	JOHNNY CASH AT FOLSOM PRISON Columbia (No Mono); CS 9639 (S)	50
19	20	CONNIE'S COUNTRY Cennie Smith, RCA Victor LSP 4132 (S)	4
20 ★	27	HALL OF FAME, VOL. 1 Jerry Lea Lewis, Smash SRS 6711B (S)	3
21	21	INSPIRATIONS Tammy Wynette, Epic BN 26423 (S)	4
22	22	WITH LOVE FROM LYNN Lynn Anderson, Chart CHS 1013 (S)	B
23	24	ONE MORE MILE Dave Oudley, Mercury SR 61215 (S)	4
24	19	SHE STILL COMES AROUND Jarry Lee Lawis, Smash SRS 67112 (S)	20
25 ★	32	HALL OF FAME, VOL. 2 Jerry Lee Lewis, Smash SRS 6711B (S)	3
26 ★	29	KAY John Wesley Ryles I, Columbia CS 9788 (S)	7
27	23	GENTLE ON MY MIND Glen Cempbell, Capitol ST 2809 (M); ST 2809 (S)	86
28	28	I TAKE A LOT OF PRIDE IN WHAT I AM Marla Haggard, Capitel SKAO 168 (S)	14
29	39	DOTTIE WEST AND DON GIBSON RCA Victor LSP 4131 (S)	3
30 ★	33	SMOKEY THE BAR Hank Thompson, Dot DLP 25932 (S)	2
31 ★	—	I REMEMBER JOHNNY HORTON Clauda King, Columbia CS 9789 (S)	1
32 ★	—	KEEP 'EM COUNTRY Nat Stuckey, RCA Victor LSP 4123 (S)	1
33	31	BEST OF MERLE HAGGARD Cepitol SKAO 2951 (S)	31
34	34	NASHVILLE BRASS PLAY THE NASHVILLE SOUNO RCA Victor LSP 4059 (S)	17
35	35	YOU GAVE ME A MOUNTAIN Johnny Bush, Stop 1000B (S)	7
36	36	WHO'S JULIE Mel Tillis, Kapp KS-3594 (S)	5
37	37	REMEMBER ME Jim Ed Brown, RCA LSP 4130 (S)	7
38	38	ANYWHERE U. S. A. Suckaroos, Capitol ST 194 (S)	7
39	40	BEST OF LYNN ANDERSON Chart CHS 1009 (S)	15
40	42	GUILTY STREET Kitty Wells, Decca OL 7509B (S)	5
41	41	LET THE WHOLE WORLD SING IT WITH ME Wynn Stewart, Capitol ST 214 (S)	3
42	43	DARLING YOU KNOW I WOULDN'T LIE Cenway Twitty, Oecca OL 75105 (S)	2
43	44	THE BILL ANDERSON STORY (2 LP's) Oecca OXSB 7195 (S)	4
44	45	I'VE GOT PRECIOUS MEMORIES Faron Young, Mercury SR 61212 (S)	2
45 ★	—	SAME TRAIN, DIFFERENT TIME Marla Haggard, Capitel SWSS 223 (S)	1

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Billboard TOP 40 Easy Listening

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

This Week	1 Wk. Ago	2 Wks. Ago	3 Wks. Ago	TITLE, Artist, Label & Number	Weeks On Chart
1	2	4	5	HAPPY HEART — Andy Williams, Columbia 44818 (Miller, ASCAP)	8
2	1	1	2	AQUARIUS/LET THE SUNSHINE IN — Fifth Dimension, Soul City 772 (United Artists, ASCAP)	10
3	4	5	6	THE BOXER — Simon & Garfunkel, Columbia 44785 (Charing Cross, BMI)	6
4	5	2	4	SEATTLE — Perry Como, RCA 47-9722 (Screen Gems-Columbia, BMI)	11
5	6	10	15	LOVE (Can Make You Happy) — Mercy, Sundi 6811 (Rendezvous/Tobac, BMI)	7
6	3	3	3	MY WAY — Frank Sinatra, Reprise 0817 (Don C./Spanka, BMI)	9
7	9	15	16	GOODBYE — Mary Hopkin, Apple 1806 (Maclen, BMI)	5
8	7	7	8	EARTH ANGEL — Vogues, Reprise 0820 (Williams, BMI)	5
9	10	11	11	TIME IS TIGHT — Booker T. & the M.G.'s, Stax 0028 (East/Memphis, BMI)	6
10	21	35	—	LOVE THEME FROM ROMEO & JULIET — Henry Mancini & His Orch., RCA 74-0131 (Famous, ASCAP)	3
11	14	14	26	WHERE'S THE PLAYGROUND SUSIE — Glen Campbell, Capitol 2494 (Ja-Ma, ASCAP)	4
12	12	21	25	PRETTY WORLD — Sergio Mendes & Brasil '66, A&M 1049 (Rodra, ASCAP)	4
13	15	17	17	SAUSALITO — Al Martino, Capitol 2468 (Blendingwell, ASCAP)	6
14	8	9	10	HAWAII FIVE-O — Ventures, Liberty 56068 (April, ASCAP)	9
15	16	16	19	WITH PEN IN HAND — Vikki Carr, Liberty 56092 (Unart, BMI)	9
16	11	8	9	TO KNOW YOU IS TO LOVE YOU — Bobby Vinton, Epic 10461 (Vogue, BMI)	7
17	23	24	31	I'M A DRIFTER — Bobby Goldsboro, United Artists 50525 (Detail, BMI)	6
18	17	6	1	GALVESTON — Glen Campbell, Capitol 2428 (Ja-Ma, ASCAP)	13
19	13	13	14	GREENSLEEVES — Mason Williams, Warner Bros.-Seven Arts 7272 (Irving, BMI)	8
20	32	—	—	WINDMILLS OF YOUR MIND — Dusty Springfield, Atlantic 2623 (United Artists, ASCAP)	2
21	30	—	—	HERE WE GO AGAIN — Nancy Sinatra, Reprise 0821 (Dirk, BMI)	2
22	27	28	28	OH HAPPY DAY — Edwin Hawkins Singers, Pavillion 20001 (Kama Rippa/Hawkins, ASCAP)	4
23	28	32	—	DAY IS DONE — Peter, Paul & Mary, Warner Bros.-Seven Arts 7279 (Pepamar, ASCAP)	3
24	24	25	27	LIFE'S A DANCE (Casatchok) — Alexander Karazov, Jamie 1372 (Gallico, BMI)	7
25	26	27	33	SPINNING WHEEL — Peggy Lee, Capitol 2477 (Blackwood, BMI)	4
26	18	18	20	YOU'VE MADE ME SO VERY HAPPY — Blood, Sweat & Tears, Columbia 44776 (Jobete, BMI)	7
27	19	26	30	HAIR — Cowsills, MGM 14026 (United Artists, ASCAP)	4
28	31	33	35	IT HURTS TO SAY GOODBYE — Jack Gold Chorus, Columbia 4-44808 (United Artists, ASCAP)	5
29	34	40	—	HURT SO BAD — Lettermen, Capitol 2482 (Vogue, BMI)	3
30	39	—	—	SON OF A TRAVELIN' MAN — Ed Ames, RCA Victor 74-0156 (Sunbury, ASCAP)	2
31	—	—	—	TRUCK STOP — Jerry Smith, ABC 11116 (Papa Joe's Music House, BMI)	1
32	—	—	—	APRIL FOOLS — Dionne Warwick, Scepter 12249 (Blue Seas/Jac/April, ASCAP)	1
33	38	—	—	IN THE GHETTO — Elvis Presley, RCA 47-9441 (B 'n' B/Gladys, ASCAP)	2
34	—	—	—	PLAY IT AGAIN SAM — Tony Bennett, Columbia 4-44855 (Sunbeam, BMI)	1
35	36	—	—	DIDN'T WE — Robert Goulet, Columbia 44847 (Ja-Ma, ASCAP)	2
36	37	—	—	I'LL NEVER FALL IN LOVE AGAIN — Johnny Mathis, Columbia 44837 (Blue Seas/Jac/Morris, ASCAP)	2
37	—	—	—	GOOD MORNING STARSHINE — Oliver, Jubilee 5659 (United Artists, ASCAP)	1
38	40	—	—	YOU DON'T NEED ME FOR ANYTHING ANYMORE — Brenda Lee, Decca 732491 (Pincus, ASCAP)	2
39	—	—	—	MY HEART'S SYMPHONY — Four Lads, United Artists 50517 (Viva, BMI)	1
40	—	—	—	LOVE ME TONIGHT — Tom Jones, Parrot 40038 (Duchess, BMI)	1

7 STORIES SOON

Promotion, Records and Tape Aid Sound of Music Growth

MINNEAPOLIS—An aggressive advertising program, a well-rounded stock of stereo components and playback equipment and the use of albums and pre-recorded tape to stimulate traffic is credited with helping Sound of Music, Inc., expand into one of the largest retail music chain operations in this area. A publicly held firm, the company plans to open its fourth outlet by July 1 and will have three more stores by early 1970, at which time it expects to be grossing 3.5 million annually.

In charting the quick growth of the company, president Richard Schulze said that although prerecorded music accounts for only 10 to 15 per cent of over-all sales the traffic-building aspect of a records and tape department "has been a definite key to our expansion."

Schulze, who with Gary Smolink founded the operation three years ago, said each outlet will carry from 6,000 to 8,000 titles on long play albums. The firm never stocked monaural albums or singles and will concentrate on cassettes as its tape department is expanded, he said.

From 400 to 600 titles in 8-track CARtridges, between 300 and 500 cassettes titles and from 1,000 to 1,500 titles of open reel are now stocked. With the exception of cassettes, which are sold from Ampex carousel racks, the tape is sold from open displays.

"We're using small, vertical shelves for 8-track supplied for us by Columbia. For open reel we're using five tables. I think cassette will eventually be the leading configuration. We've done well with the 8-track but mainly because we've done a lot of promoting on it."

Discount competition hasn't hurt Sound of Music, Schulze said. "Actually, this kind of competition is rather new here. Allied Radio has come in here with three stores in the past year and they've actually helped us because they're not afraid to advertise and promote."

With an eye toward even better redistribution discounts and heavier buying leverage resulting from more outlets, Schulze describes his pricing on prerecorded music as "very competitive." He said, "Our monthly sales on records and tape show prices that are never any higher than what we see other stores advertising."

The firm has consistently used newspaper advertising, including advertisements in the University of Minnesota daily. "We've advertised on WAXL-FM non-stop since we opened.

The newest promotion, an eight-page monthly newsletter sent to selected groups of potential customers, is rated as a sure success, Schulze said. "We did a blanket mailing to doctors and increased our traffic greatly by 46 per cent. In time I hope to mail the newsletter to 50,000 people."

Sound of Music stocks components, tape recorders, commercial sound equipment, color television, phonographs and some musical instruments, including guitars, amplifiers, public address systems and accessories. Its lines include names such as Sony, Ampex, Concord, Roberts, Scott, KLH and many others.

Sound of Music, Inc., became a publicly held firm April 28, 1969. Its stock is sold over the counter. The firm's newest store is located at 91 South 10th Street here. A second store is located near the University of Minnesota campus. A 2,000 square foot outlet will be opened June 15 in the Skyway Mall Shopping Center in Fridley, a north Minneapolis suburb.

The firm's most recent acquisition is a 4,000 square foot store in the Crossroads Shopping Center south of Rochester, Minn. The store was formerly operated as Phil's Electronics. Schulze and Smolkak plan three more stores in St. Paul with openings planned by spring of 1970.

Plans call for a central warehouse and office facility to be in all outlets and offer same day servicing. Including service personnel, the firm now employs around 27 people. From three to seven sales people will man each outlet.

MODEL 2966 helical scan video tape recorder from Bell & Howell. The new unit, a portable black and white recorder designed especially for educational and industriel use, is priced to list for $995. It uses half-inch tape, weighs 52 pounds with carrying case and will record up to one hour on a 2,400-foot, standard saven-inch reel.

Sylvania Building

BATAVIA, N. Y.—Sylvania Entertainment Products, maker of stereophonic equipment, radios and television, will construct a 13,500-square-foot addition to its headquarters building here. The building will house data processing and purchasing departments.

'Church' in Merc. Six-LP Package

CHICAGO — "Electric Church," the Buddy Miles Express' follow-up LP to "Expressway to Your Skull," is featured in a new six-LP package from Mercury Records. The "Electric Church" album includes one full side produced by Jimi Hendrix. The other side is produced by Mercury's Ann Tansey.

The package also features Chuck Berry, Dee Dee Warwick, Eyes of Blue, Horst Jankowski and Jerry Merrick.

MINN. DEALER HOPES LABELS TICKET GOODS

MINNEAPOLIS — Sound of Music, Inc., here is never out of titles in its prerecorded tape sections because every piece of merchandise is ticketed by the distributor, president Richard Schulze said. "All we do is mail in the tear tabs as we sell the merchandise," he said.

The firm would welcome preticketing of record albums, too, and is enthusiastic about a move in this direction as outlined during the recent International Music Industry Conference in Nassau. "Right now, we write out the record album number on each receipt and go through the receipts daily putting sold items on a master sheet. It's a little more work but it's the best system we've ever come up with."

EXCLUSIVE SECTION devoted to records, tape software and equipment answered the need for separating this segment of the business from the sale area devoted to large console phonographs and home entertainment equipment at Bill Baar's store in the Winter Park Mall north of Orlando, Fla.

Fla. Dealer Adds Separate Section for Records, Tape

ORLANDO, Fla.—Although anyone buying a stereo console or home entertainment system is a potential record or tape customer, Bob Bear, owner of three stereo-TV-record centers here, believes prerecorded music is best handled in a separate department. Recently he moved the record department in his Winter Park Mall store from an area along the back into a separate section provided by the leasing of a neighboring store 25 by 60 feet in area.

Paneled Cape Cod windows give a clear view of the hard-wood-paneled record department within, and fits in nicely with the arched front design common to most stores in this big shopping center. A low display floor, with a partition only two feet high, provides for displaying small items such as tape players, low-price phonographs, and complete albums.

Inside Baer has created a quiet, tasteful "store for all ages." As pictured, the department is completely carpeted, with hardwood paneling on all walls, a low beamed ceiling, service counter on the rear wall, browsers along the opposite wall and along the front. Mini-skirted young ladies wait on teen-agers and older personnel are available from the main store equipment section to wait on mature customers.

The record section at all three stores tends toward the young side. Baer deliberately hires young, but thoroughly experienced salespeople to handle the job and to meet teen-agers and typical young customers "on their own level."

The paneled Bear Den features one glassed-in listening booth and four open telephone-niche cubicles on the left wall, each provided with customer-operated phonograph turntables. "Kids like the idea that we trust them to demonstrate records to themselves and handle them carefully," typical manager Alice Garcia Del Busto said.

Sales have grown sharply in the equipment showrooms since the record department was divided away, tending to prove Baer's point that a customer who is about to invest several hundred dollars in expensive color TV or a home entertainment center would prefer to do his ruminating and cogitating over the purchase away from the typically noisy record section.

Set CES Show

NEW YORK — The third annual Consumer Electronics Show (CES), sponsored by the consumer products division, Electronics Industries Association, will kick off with a reception and banquet here at 7 p.m. June 15 at the Waldorf-Astoria Hotel. Singer Nancy Ames, TV comedian Charlie Manna; a recording group, the Coronados; and the Ray Bloch Orchestra will entertain. Over 1,500 are expected to attend the June 15-18 CES event to be held at the Americana and New York Hilton.

Philips Push on Charlatans' Debut

CHICAGO — Philips Records has launched a full-scale campaign to promote the release of the first LP by the Charlatans.

West Coast-produced radio spots and newspaper and newspaper ads are being utilized, while the publicity program includes the mailing of "skinner" hats with specially printed bands to music writers throughout the country. In addition, a promotional program is under way for the Philips sales and promo staffs.

The Charlatans got their start at the Red Dog Saloon in Virginie City, Nev.

ROVER, a lightweight video camera/racordar, has been introduced by Bell & Howell. The unit, Modal 2965, is a black and white machine weighing 20 pounds and listing for $1,395. It operates on a rechergeable battary pack or AC, will record up to 20 minutes on a five-inch reel of 800-foot half-inch tape.

Silhouettes Slates 4 Volumes on Black America

NEW YORK — Silhouettes in Courage Inc., an independent record label, has scheduled a series of four volumes (eight LP records) of documentary stories under the over-all title of "A History of Black America."

Each volume will be narrated by actors such as Ossie Davis, Brock Peters, Frederick O'Neal and Robert Hooks. The series' producers Charles Jones, Warren Slaten and Gene Casey used more than 20 actors and some 60 musicians. The script was prepared by Hamilton Steele.

Each volume will be offered at the suggested list price of $11.98.

when answering ads . . .
Say You Saw It in Billboard

PFANSTIEHL'S FIRST AND FASTER

PFANSTIEHL'S FIRST with all the latest domestic and foreign needle designs . . . even the "odd" types! So—stop looking for your needle in e heystock . . . get Pfanstiehl's Needle Guide and take the work out of needle selection while putting the Pro Profits in! Write today for Factory-to-You sales plan information.

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Billboard HOT 100

FOR WEEK ENDING MAY 24, 1969

★ STAR PERFORMER—Sides registering greatest proportionate upward progress this week. ® Record Industry Association of America seal of certification as million selling single.

THIS WEEK	WK. AGO	WK.'S AGO	WK.'S AGO	TITLE	Artist (Producer, Label & Number)	WEEKS ON CHART
1	3	10	—	**GET BACK**	Beatles (George Martin), Apple 2490	3
2	1	1	1	**AQUARIUS/LET THE SUNSHINE IN**	5TH Dimension (Bones Howe), Soul City 773	12
3	2	2	3	**HAIR**	Cowsills (Bill & Bob Cowsill), MGM 14050	11
4	12	18	40	**OH HAPPY DAY**	Edwin Hawkins Singers (Lo Mort Ranch), Pavilion 20,000	6
5	4	3	2	**IT'S YOUR THING**	Isley Brothers (T. Isley, O. Isley & Jerry), T-Neck 902	11
6	7	8	9	**ATLANTIS**	Donovan (Mickie Most), Epic S-10434	8
7	8	9	7	**THE BOXER**	Simon & Garfunkel (Simon & Garfunkel & Bobcat) Columbia 4-44783	8
8	9	17	20	**GITARZAN**	Ray Stevens (Fred Foster, Ray Stevens & Jim Malloy), Monument 1135	8
9	10	13	14	**THESE EYES**	Bruce Wee (Nimbus 9), RCA 74-0180	8
10	6	4	8	**HAWAII FIVE-O**	The Ventures (Joe Saraceno), Liberty 56068	12
11	19	23	35	**GRAZIN' IN THE GRASS**	Friends of Distinction (John Florez), RCA 74-0207	8
12	15	15	18	**CHOKIN' KIND**	Joe Simon (J. & Nathaniel), SSF 2028	10
13	14	24	27	**GOODBYE**	Mary Hopkin (Paul McCartney), Apple 1804	8
14	13	6	6	**TIME IS TIGHT**	Booker T. & the M.G.'s (B. T. Jones), Stax 0025	11
15	25	29	54	**TOO LATE TURNING AROUND**	Hamilton, Joe Frank & Reynolds (Wes Farrell), Dunhill 4202	5
16	23	41	79	**IN THE GHETTO**	Elvis Presley, RCA 74-0172	4
17	47	71	—	**LOVE THEME FROM ROMEO & JULIET**	Henry Mancini & Orch. (Joe Reisman), RCA Victor 74-0121	3
18	20	25	25	**PINBALL WIZARD**	The Who (Kenny Lambert), Decca 732644	8
19	33	54	80	**BAD MOON RISING**	Creedence Clearwater Revival (John Fogerty), Fantasy 632	4
20	26	31	37	**MORE TODAY THAN YESTERDAY**	Spiral Staircase (Jerry Ralphs), Columbia 4-44741	5
21	11	5	4	**YOU'VE MADE ME SO VERY HAPPY**	Blood, Sweat & Tears (James William Guercio), Columbia 4-44727	9
22	29	33	38	**HAPPY HEART**	Andy Williams (Robert Mersey), Columbia 4-44819	5
23	46	47	55	**CISSY STROUT**	Meters (Marshall & Sahara & Allen Toussaint), Josie 1009	3
24	22	35	36	**STAND**	Sly & The Family Stone (Sly Stone), Epic S-10404	8
25	17	12	12	**GIMME GIMME GOOD LOVIN'**	Crazy Elephant (Kenneth-Katz Assoc.), Bell 768	13
26	18	7	5	**SWEET CHERRY WINE**	Tommy James & Shondells (Tommy James), Roulette 7020	10
27	30	30	33	**I CAN'T SEE MYSELF LEAVING YOU**	Aretha Franklin (Jerry Wexler), Atlantic 2614	6
28	38	50	66	**DAY IS DONE**	Peter, Paul & Mary (Paul Stookey), Warner Bros.-Seven Arts 7329	3
29	35	36	51	**MORNING GIRL**	Neon Philharmonic (L. Sinclair, Dan Hurt & R. Mc. Clinton), Warner Bros.-Seven Arts 7261	5
30	27	28	31	**THE COMPOSER**	Diana Ross & the Supremes (Deke/Lee), Motown 1142	8
31	40	51	62	**HEATHER HONEY**	Tommy Boe (Steve Barri), ABC 11201	5
32				**HOT 100—A TO Z**—(Publisher-Licensee)		

33	34	44	59	**WHERE'S THE PLAYGROUND SUSIE** — Jan Campbell (Al De Lory), Capitol 2494
34	45	46	50	**NOTHING BUT A HEARTACHE** — Flirtations (Wayne Bickerton), Dunes 50035
35	36	40	—	**DON'T LET ME DOWN** — Hollies (Ron Richards), Epic S-10430
36	37	42	43	**THE RIVER IS WIDE** — The Grassroots (Steve Barri), Dunhill 4187
37	21	16	16	**DO YOUR THING** — Watts 103rd. Rhythm Band, Warner Bros.-Seven Arts 7250
38	24	20	21	**I DON'T WANT NOBODY TO GIVE ME NOTHING (Open Up the Door, I'll Get It Myself)** — James Brown (James Brown), Smash 2254
39	16	14	5	**ONLY THE STRONG SURVIVE** — Jerry Butler (Gamble & Huff), Mercury 72898
40	57	67	99	**THE WINDMILLS OF YOUR MIND** — Jerry Springfield (Jerry Wexler), Atlantic 2623
41	53	58	84	**ONE** — Three Dog Night (Gabriel Mekler), Dunhill 4191
42	43	43	44	**SEATTLE** — Perry Como (Chet Atkins & Andy Wiswell), RCA 47-9752
43	—	—	—	**DON'T LET THE JONESES GET YOU DOWN** — Temptations (Norman Whitfield), Gordy 7086
44	58	75	—	**BLACK PEARL** — Sonny Charles with the Checkmates Ltd. (Sonny Charles), A&M 1070
45	52	63	74	**EVERYDAY WITH YOU GIRL** — Classics IV (Buddy Buie), Imperial 66370
46	50	53	77	**PROUD MARY** — Ike & Tina Turner (Johnson Burks-Tomiko Jones), Bell 783
47	48	48	53	**BUYING A BOOK** — Jon Tee (Buddy Killen), Dial 4090
48	54	60	71	**I'VE BEEN HURT** — Bill Deal & the Rhondels (Buddy Killen), Heritage 815
49	62	89	—	**SPECIAL DELIVERY** — 1910 Fruitgum Co. (Kasenetz-Katz Assoc.), Buddah 114
50	59	66	83	**MEDICINE MAN** — Dickenson Brothers (Cashman, Pistilli & West), Smash 2092
51	42	45	47	**EARTH ANGEL** — Penguins (Ron Gleason), Dionjon 8030
52	55	59	78	**LODI** — Creedence Clearwater Revival (John Fogerty), Fantasy 632
53	83	—	—	**LET ME** — Paul Revere & His Raiders Featuring Mark Lindsay, Columbia 4-44834
54	64	64	67	**I'M A DRIFTER** — Bobby Goldsboro (Bob Montgomery & Bobby Goldsboro), United Artists 50053
55	60	73	—	**I WANNA TESTIFY** — Johnnie Taylor (Don Davis), Stax 0022
56	77	—	—	**THE APPLE TREES** — Diana Warwick (Burt Bacharach, Hal David), Scepter 12249
57	65	74	97	**I COULD NEVER LIE TO YOU** — Eydie Gorme (Ric Marcus), Verve 10598
58	61	61	69	**SORRY SUZANNE** — Hollies (Ron Richards), Epic S-10404
59	63	76	—	**IT'S NEVER TOO LATE** — Happenstance (Gabriel Mekler), Dunhill 4192
60	79	88	—	**FRIEND, LOVER, WOMAN, WIFE** — A. C. Smith (Jerry Fuller), Columbia 44809
61	—	—	—	**SEE** — Dionne Warwick (Bacharach & Hal David), Atlantic 2624
62	85	93	—	**WELCOME ME LOVE** — Brooklyn Bridge (Wes Farrell), Bouddah 95
63	74	94	—	**WHAT IS A MAN?** — Four Tops (Frank Wilson), Motown 1147
64	70	81	89	**WITH PEN IN HAND** — Vikki Carr (Ron Poindexter & Bud Dilizia), Liberty 56093
65	66	100	—	**BORN TO BE WILD** — Wilson Pickett (Rick Hall), Atlantic 31
66	68	83	85	**PRETTY WORLD** — Sergio Mendes & Brasil '66 (Sergio Mendes & Herb Alpert), A&M 1049
67	67	69	76	**I SHALL BE RELEASED** — Box Tops (Chips Moman & Tommy Cogbill), Mala 12020
68	56	65	70	**(We've Got) HONEY LOVE** — Martha Reeves & the Vandellas (Hidalgo Moreno), Gordy 7082
69	75	91	95	**I'VE BEEN LOVING YOU TOO LONG** — Otis & Carla Thomas (Bob Newman & Thos Thrower), Stax Thumb 101
70	72	79	96	**MARLEY PURT DRIVE** — John Fahrenbach (Dick Jacobs), Mach. Vice 47-9720
71	71	82	81	**RHYTHM OF THE RAIN** — Gary Lewis & the Playboys (Snuff Garrett), Liberty 56092
72	73	—	—	**IN-A-GADDA-DA-VIDA** — Iron Butterfly (Jim Bulloch), Atco 6686
73	86	—	—	**WE GOT MORE SOUL** — Dyke & the Blazers (Art Barratt), Original Sound 36
74	96	—	—	**THE ISRAELITES** — Desmond Dekker & the Aces (& Personal Productions), Uni 55139
75	—	—	—	**SO I CAN LOVE YOU** — Tom Jones (Peter Sullivan), Parrot 40040
76	76	77	—	**COLOR HIM FATHER** — Winstons (Sox Corsetti), Metromedia 117
77	82	82	100	**I WANT TO LOVE YOU BABY** — Peppy Scott & Jo Jo Benson (Shelby Singleton), SSS International 760
78	—	—	—	**MEDLEY: CAN SING A RAINBOW/LOVE IS BLUE** — Dells (Bobby Miller), Cadet 5641
79	—	—	—	**GOOD MORNING STARSHINE** — Oliver (Jack Green), Jubilee 5689
80	94	—	—	**WHY I SING THE BLUES** — B. B. King (Bill Szymczyk), BluesWay 61004
81	90	90	—	**TRUCKSTOP** — Jerry Smith (Paul Cohen), NRC 11118
82	87	—	—	**YOU DON'T NEED ME FOR ANYTHING ANYMORE** — Brenda Lee (Allen Reynolds), Decca 732691
83	—	—	—	**GOOD MORNING STARSHINE** — Oliver (Jack Green), Jubilee 5689
84	88	95	98	**NEVER GONNA LET HIM KNOW** — Debbie Taylor (George Kerr & Paul Robinson), DWP 201
85	—	—	—	**I WANT TO TAKE YOU HIGHER** — Sly & the Family Stone (Sly Stone), Epic 10450
86	92	92	—	**SUNDAY** — Monnents, Sims 2002
87	91	—	—	**MY WIFE, MY DOG, MY CAT** — Patti Drew (Bob Johnston), Columbia 4-44826
88	99	—	—	**I THREW IT ALL AWAY** — Bob Dylan (Bob Johnston), Columbia 4-44826
89	—	—	—	**LET'S DANCE** — Chris & the Jaguars (George Jaeger/Jim Gilstrap), GRC Corporate 4525
90	95	—	—	**LET ME LOVE YOU** — Ray Charles, ABC 11212
91	—	—	—	**BABY, I LOVE YOU** — Andy Kim (Jeff Barry), Steed 1001
92	96	—	—	**BUT IT'S ALRIGHT** — J. J. Jackson (Lew Futterman), Warner Bros.-Seven Arts 7276
93	—	—	—	**TOO EXPERIENCED** — Eddie Kendricks (G. Stone), Steady 104
94	—	—	—	**HERE WE GO AGAIN** — Sandy Stewart (Billy Strange), Reprise 0821
95	100	—	—	**SAUSALITO** — Al Martino (Al De Lory), Capitol 2468
96	—	—	—	**MEMPHIS UNDERGROUND** — Herbie Mann (Tom Dowd), Atlantic 2631
97	—	—	—	**LOVE MAN** — Otis Redding (Steve Cropper), Atco 6677
98	93	—	—	**WHAT DOES IT TAKE TO WIN YOUR LOVE** — Jr. Walker & the All Stars (Fenyo & Barisal), Soul 35063
99	—	—	—	**LOVE ME TONIGHT** — Tom Jones (Peter Sullivan), Parrot 40040
100	—	—	—	**COLOR HIM FATHER** — Winstons (Sox Corsetti), Metromedia 117

HOT 100

BUBBLING UNDER THE HOT 100

101	LISTEN TO THE BAND	Monkees, Colgems 66-0004
102	RUST SO BAD	Lettermen, Capitol 2459
103	[illegible]	Bob Kuban & the In-Men, GRC 11214
104	LEARNIN' ON YOU	Jon Smith, Cadet 5687
105	I'M GONNA SHOW YOU A GOOD TIME	Lou Christie, Buddah 113
106	BABY TRIXIE	Sonics Imns, Diamond 260
107	I BESS YOU NOW	Sonics Imns, Diamond 260
108	[illegible]	Dick Hyman & His Electric Eclectrics, Command 4126
109	RUNNING SCARD	Jerry Lee Lewis, Smash 2088
110	I'M GONNA BRING ME DOWN	Johnny Rivers, Imperial 66369
111	[illegible]	Jerry Lee Lewis, Smash 2088
112	BROWN ARMS IN NIGHTTOWN	Explosion, MGM 14057
113	[illegible]	Ala & The Soul Survivors, Atco 6688
114	[illegible]	Billy Vera, Atlantic 2628
115	[illegible]	Merrill Osmond, Kolob 1001
116	[illegible]	Ala & The Soul Survivors, Atco 6688
117	[illegible]	Billie Jo Spears, Capitol 2456
118	[illegible]	Mercy, Buddah 106
119	SOME KIND A WONDERFUL	Thee Prophets, Kapp 797
120	I'M GONNA BRING ME DOWN	Johnny Rivers, Imperial 66369
121	[illegible]	Jan Carter, A&M 1063
122	HOOBY WOMAN	Jerry Butler, Mercury 72929
123	[illegible]	Mercy, Buddah 106
124	HARDBOILED BABBOBOS	Temptations, RCA Victor 74-0129
125	[illegible]	Jerry Lee Lewis, Smash 2088
126	SOME VELVET MORNING	Paul Anka, RCA Victor 74-0164
127	SINCERELY	Paul Anka, RCA Victor 74-0164
128	[illegible]	Buck Owens & His Buckaroos, Capitol 2466
129	HE'S MY WOMAN	Bobby Soris, Direction 321
130	I'M GONNA BE WELL ING MAN	Peter Green's Fleetwood Mac, Epic 10466
131	[illegible]	Jerry Lee Lewis, Smash 2088
132	DESIRABLE	Joy & His Americanos, United Artists 50020
133	[illegible]	Jerry Lee Lewis, Smash 2088
134	[illegible]	Joe Stampley, Epic 10467
135	[illegible]	Jerry Lee Lewis, Smash 2088

Compiled from national retail sales and radio station airplay by the Music Popularity Dept. of Record Market Research, Billboard.

Tom Jones
Love Me Tonight
Watch his performance of this new single on
"THIS IS TOM JONES,"
Thursday, May 22, 9 PM E.D.S.T.
ABC-TV network
Appears:
Copacabana, New York City, May 22 - June 4
Flamingo, Las Vegas, June 6 - July 2
#6028
LONDON
Producer: Peter Sullivan for Gordon Mills Productions
Musical Director: Johnnie Spence

Billboard TOP LP'S

FOR WEEK ENDING MAY 24, 1969

★ STAR PERFORMER — LP's on chart 15 weeks or less registering greatest proportionate upward progress this week.

NA Not Available

Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers.

TAPE PACKAGES AVAILABLE: 8-TRACK, 4-TRACK, CASSETTE, REEL TO REEL

Weeks on Chart	Last Week	THIS WEEK	ARTIST — Title — Label & Number	8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	RIAA Million Dollar LP
43	1	1	**ORIGINAL CAST** Hair RCA Victor LOC 1150 (M); LSO 1150 (S)		NA	NA		A
17	2	2	**BLOOD, SWEAT & TEARS** Columbia CS 9720 (S)			NA		A
4	4	3	**BOB DYLAN** Nashville Skyline Columbia KCS 9825 (S)			NA		A
7	3	4	**GLEN CAMPBELL** Galveston Capitol ST 2 10 (S)					A
14	5	5	**DONOVAN** Greatest Hits Epic BPN 26409 (S)			NA		A
11	6	6	**TEMPTATIONS** Cloud Nine Gordy GLPS 939 (S)	NA				A
45	7	7	**IRON BUTTERFLY** In-A-Gadda-Da-Vida Atco SD 33-250 (S)					A
16	8	8	**CREEDENCE CLEARWATER REVIVAL** Bayou Country Fantasy 8387 (S)					A
16	16	9	**SOUNDTRACK** Romeo & Juliet Capitol ST 2972 (S)	NA		NA	NA	
17	9	10	**TOM JONES** Help Yourself Parrot PAS 71025 (S)					A
8	11	11	**DIONNE WARWICK** Soulful Scepter SPS 573 (S)					
3	32	12	**FRANK SINATRA** My Way Reprise FS 1029 (S)					
11	13	13	**TOM JONES** I Live Parrot PAS 71014 (S)					
5	23	★	**SLY & THE FAMILY STONE** Stand Epic PM 26456 (S)			NA		
13	10	15	**LED ZEPPELIN** Atlantic SD 8216 (S)					A
35	19	16	**SOUNDTRACK** Funny Girl Columbia WOS 3220 (S)			NA		A
18	20	17	**THREE DOG NIGHT** Burrito DS 50048 (S)					A
10	12	18	**ENGELBERT HUMPERDINCK** Engelbert Parrot PAS 71036 (S)					A
21	18	19	**ASSOCIATION** Greatest Hits Warner Bros.-Seven Arts WS 1767 (S)					A
22	28	20	**SOUNDTRACK** Oliver Columbia COSD 5501 (S)					
41	14	21	**TOM JONES** Over Jones Parrot PAS 71019 (S)					A
15	22	22	**IRON BUTTERFLY** Ball Atco SD 33-280 (S)					
4	31	★	**EDWIN HAWKINS SINGERS** Let Us Go Into the House of the Lord Pavilion SPS 1001 (S)					
11	15	24	**STEPPENWOLF** Birthday Party Dunhill DSX 50053 (S)					
7	25	25	**TOMMY ROE** Dizzy ABC ABCS 683 (S)					
28	17	26	**GLEN CAMPBELL** Wichita Lineman Capitol ST 105 (S)					A
19	21	27	**WALTER CARLOS/BENJAMIN FOLKMAN** Switched On Bach Columbia MS 7194 (S)	NA		NA		
15	26	28	**THE CREAM** Cream Atco SD 7001 (S)					A
2	34	★	**COWSILLS** In Concert MGM SE 4619 (S)					
3	38	★	**VENTURES** Hawaii Five-O Liberty LST 8061 (S)					
4	37	★	**SHELY BERMAN** It's Our Thing I Mark 3001 (S)					
3	33	32	**JOHNNY WINTER** Columbia CS 9926 (S)	NA		NA		
9	27	33	**QUICKSILVER MESSENGER SERVICE** Happy Trails Capitol ST 1201 (S)			NA		
24	24	34	**BEATLES** Apple SWBO 101 (S)					A
50	39	35	**JOHNNY CASH** At Folsom Prison Columbia CS 9629 (S)				NA	A
9	36	36	**MARY HOPKIN** Post Card Apple ST 3351 (S)					
21	29	37	**JERRY BUTLER** Ice Man Cometh Mercury ST 61198 (S)					
2	157	★	**PETULA CLARK** Portrait of Petula Warner Bros.-Seven Arts WS 1789 (S)					
12	30	39	**MC-5** Kick Out the Jams Elektra EKS 4564B (S)					
2	197	★	**TRAFFIC** Last Exit United Artists UAS 6702 (S)					
3	73	★	**PROCOL HARUM** A Salty Dog A&M SP 4179 (S)					
2	163	★	**CHICAGO TRANSIT AUTHORITY (2 LP's)** Columbia GP 8 (S)	NA	NA	NA	NA	
9	44	43	**VIKKI CARR** For Once in My Life Liberty LST 7404 (S)					
4	50	★	**MOTHERS OF INVENTION** Uncle Meat Bizarre MS 2074 (S)			NA		
2	117	★	**ANDY WILLIAMS** Happy Heart Columbia CS 9664 (S)					
22	35	46	**DIANA ROSS & THE SUPREMES WITH THE TEMPTATIONS** T. C. B. Motown MS 682 (S)					
9	48	47	**RASCALS** Freedom Suite Atlantic SD 8280 (S)					A
64	43	48	**GLEN CAMPBELL** Gentle on My Mind Capitol ST 2830 (S)					A
14	49	49	**BEE GEES** Odessa Atco SD 3-702 (S)					
15	47	50	**VENTURES** Till Reprise RS 6326 (S)					
13	41	51	**VANILLA FUDGE** Near the Beginning Atco SD 33-279 (S)					
7	40	52	**JOHNNY WINTER** Progressive Blues Experiment Imperial LP 12421 (S)					
8	51	53	**PAUL REVERE & THE RAIDERS** Fortaining Mark Lindsay Hard & Heavy (With Mrashmallow) Columbia CS 9753 (S)			NA		
16	46	54	**BEATLES** Yellow Submarine Apple SW 153 (S)					A
6	56	55	**FRANKIE LAINE** You Gave Me a Mountain ABC ABCS 682 (S)					
7	58	56	**JAMES BROWN** Say It Loud—I'm Black and I'm Proud King 1058Z (S)					
5	59	57	**CLASSICS IV** Traces Imperial LP 12429 (S)					
24	55	58	**DIONNE WARWICK** Promises, Promises Scepter SPS 571 (S)					
33	53	59	**BOBBIE GENTRY & GLEN CAMPBELL** Capitol ST 2998 (S)		NA	NA		
15	42	60	**ARETHA FRANKLIN** Soul '69 Atlantic SD 8212 (S)					
23	52	61	**ELVIS PRESLEY** RCA Victor LPM 4088 (M) (No Stereo)	NA	NA	NA		A
23	62	62	**JUDY COLLINS** Who Knows Where the Time Goes Elektra EKS 74033 (S)					
17	45	63	**TOMMY JAMES & THE SHONDELLS** Crimson & Clover Roulette SR 25025 (S)					
15	65	64	**CHARLEY PRIDE** Pride RCA LSP 4094 (S)		NA	NA		
9	54	65	**BROOKLYN BRIDGE** Reddon RED 5004 (S)					
3	70	66	**MASON WILLIAMS** Music By Warner Bros.-Seven Arts WS 1788 (S)					
21	67	67	**W. C. FIELDS** Original Voice Track From His Every Movie Decca DL 79144 (S)					
20	68	68	**SAMMY DAVIS JR.** I've Gotta Be Me Reprise FS 6334 (S)					
6	69	69	**LAWRENCE WELK** Bubbles Ramwood R 8049 (S)					
7	63	70	**LEONARD COHEN** Songs From a Room Columbia CS 9767 (S)					
39	60	71	**BIG BROTHER & THE HOLDING COMPANY** Cheap Thrills Columbia KCS 9700 (S)				NA	A
13	64	72	**JEFFERSON AIRPLANE** Bless Its Pointed Little Head RCA Victor LSP 4133 (S)		NA	NA		
13	74	73	**VARIOUS ARTISTS** Themes Like Old Times Vim V 36018 (S)					
8	76	74	**MANTOVANI** Scenes London PS 548 (S)					
16	75	75	**MIKE BLOOMFIELD & AL KOOPER** The Live Adventures of Columbia KGP 4 (S)			NA		
8	80	76	**LETTERMEN** I Wish You Dreamed Capitol ST 202 (S)					
21	61	77	**YOUNG-HOLT UNLIMITED** Soul'ful Strut Brunswick BL 754.44 (S)					
21	66	78	**GEAN MARTIN** Gentle on My Mind Reprise FS 6330 (S)					
73	79	79	**JUDY COLLINS** Wildflowers Elektra EKS 75412 (S)					A
21	57	80	**TEMPTATIONS** Live at the Copa Gordy GS 938 (S)					
13	86	81	**NASHVILLE BRASS** Plays the Nashville Sound RCA LSP 4098 (S)		NA	NA	NA	
12	72	82	**SOUNDTRACK** Sweet Charity Decca DL 79202 (S)					
11	71	83	**MY & THE AMERICANS** Sands of Time United Artists UAS 6671 (S)					
40	77	84	**ENGELBERT HUMPERDINK** Man Without Love Parrot (No Mono) PAS 71003 (S)					A
27	78	85	**GRASSROOTS** Golden Grass Dunhill DS 50047 (S)					
6	84	86	**TIM RUCKLEY** Happy 3nd Elektra EKS 74045 (S)				NA	
5	98	★	**GUESS WHO** Wheatfield Soul RCA Victor LSP 4143 (S)		NA	NA	NA	
22	89	88	**FRANK SINATRA** Cycles Reprise FS 1027 (S)					
14	95	89	**TEN YEARS AFTER** Stonedhenge Deram DES 18021 (S)					
34	82	90	**STEPPENWOLF** Steppenwolf Dunhill DS 50032 (S)					A
25	83	91	**SERGIO MENDES & BRASIL '66** Fool on the Hill A&M SP 4160 (S)					
3	189	★	**NAZZ** Nazz, Nazz SOC 3002 (S)				NA	
6	81	93	**SIR DOUGLAS QUINTET** Mendocino Smash SRS 67115 (S)					
46	85	94	**RASCALS** Time Peace/Greatest Hits Atlantic SD 8190 (S)					A
9	91	95	**GRASSROOTS** Lovin' Things Dunhill DS 50063 (S)					
13	93	96	**MONGO SANTAMARIA** Soul Bag Columbia CS 9780 (S)					
6	97	97	**IKE & TINA TURNER** Outta Season Blue Thumb BTS 5 (S)					
16	99	98	**SOUNDTRACK** Spirits Uni STS 2006 (S)					
26	100	99	**DIANA ROSS & THE SUPREMES JOIN THE TEMPTATIONS** Motown MS 679 (S)					
16	88	100	**TAMMY WYNETTE** Stand by Your Man Epic EK 26035 (S)				NA	
14	101	101	**JOHN MAYALL** Blues From Laurel Canyon London PS 545 (S)			NA		
13	102	102	**JETHRO TULL** This Was Reprise RS 6336 (S)					
13	92	103	**BUFFALO SPRINGFIELD** Retrospective/The Best of Atco SD 33-293 (S)					
8	94	104	**VARIOUS ARTISTS** Laugh In '69 Reprise RS 6355 (S)					
21	87	105	**BOBBY VINTON** I Love How You Love Me Epic BN 26437 (S)				NA	

Continued on Page 62

TOP LP'S

Genesis.

It started like this. When Delaney met Bonnie a dream took shape. "We had this dream," says Delaney, "to try to do something...to go almost hungry for a while to write songs for an album and get a band together." For nearly two years they searched. "We had to have a certain band. We couldn't just settle for any...for this group it had to be just right." The dream became a group called "Delaney & Bonnie & Friends," and a brand new first Elektra album. "We had this dream," says Delaney, "and it finally came true and I can't believe it." After 34 minutes and 39 seconds, you will.

elektra records

THE ORIGINAL DELANEY & BONNIE & FRIENDS
EKS 74039
ALSO ON ALL TAPE CONFIGURATIONS BY AMPEX

TOP LPS

CONTINUED FROM PAGE 60

Weeks on Chart	Last Week	This Week	Artist — Title — Label & Number	TAPE PACKAGES AVAILABLE: 8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	RIAA Million Dollar LP
11	106	106	**ZOMBIES** Time of the Season Date TES 4018 (S)			NA	NA	NA
46	108	107	**SOUNDTRACK** 2001: A Space Odyssey MGM SE-8 (S)					NA
19	96	108	**SPIRIT** Family That Plays Together Ode Z12 44014 (S)					NA
130	107	109	**SIMON & GARFUNKEL** Parsley, Sage, Rosemary & Thyme Columbia CL 2362 (M); CS 9362 (S)					
24	110	110	**SOUNDTRACK** Camelot Warner Bros.-Seven Arts 1713 (S)					
18	115	111	**STEPPENWOLF** Dunhill DS 50009 (S)					
4	122	★	**NANCY SINATRA** Nancy Reprise RS 6283 (S)					
13	114	113	**MONKEES** Instant Replay Colgems COS 113 (S)			NA	NA	NA
4	120	114	**BLUE CHEER** New! Improved! Blue Cheer Philips PHS 600-5-5 (S)					
18	90	115	**JOAN BAEZ** Any Day Now Vanguard VSD 79006/7 (S)					
74	109	116	**GLEN CAMPBELL** By the Time I Get to Phoenix Capitol T 2851 (M); ST 2851 (S)					
13	118	117	**O. C. SMITH** For Once in My Life Columbia CL 9756 (S)					
45	133	118	**JOSE FELICIANO** Feliciano! RCA Victor LPM 3957 (M); LSP 3957 (S)					NA
3	119	119	**BOOTS RANDOLPH** Milk Love Monument SLP 18111 (S)					
92	121	120	**JIMI HENDRIX EXPERIENCE** Are You Experienced? Reprise RS 6261 (S)					
16	113	121	**BILL COSBY** It's True! It's True! Warner Bros.-Seven Arts WS 1770 (S)					
117	128	122	**SIMON & GARFUNKEL** Sounds of Silence Columbia CL 2469 (M); CS 9269 (S)					NA
22	123	123	**TOM JONES** Green Green Grass of Home Parrot PAS 71009 (S)					
112	124	124	**ANITA KERR/DAN McKUEN/SAN SEBASTIAN STRINGS** The Seed Warner Bros.-Seven Arts WS 1670 (S)					
57	116	125	**SIMON & GARFUNKEL** Bookends Columbia KCS 9229 (S)					NA
1	—	★	**HERBIE MANN** Memphis Underground Atlantic SD 1521 (S)					
12	104	127	**RAY CONNIFF & THE SINGERS** I Love You Now You Love Me Columbia CS 9277 (S)					NA
11	—	★	**JEFF BECK** Truth Epic BN 26413 (S)					
13	111	129	**PAUL MAURIAT ORK** Doing My Thing Philips PHS 600-292 (S)					
4	132	130	**BLACK PEARL** Atlantic SD 8220 (S)					
12	131	131	**EDDY ARNOLD** Songs of the Young World RCA Victor LSP 4152 (S)			NA	NA	NA
28	132	132	**BLOOD, SWEAT & TEARS** Child Is Father to the Man Columbia CS 9619 (S)					NA
15	103	133	**SAM & DAVE** Best of Atlantic SD 8218 (S)					
4	125	134	**SOULFUL STRINGS** Back by Demand/In Concert Cadet LPS 820 (S)					
6	129	135	**TIM HARDIN** Suite for Susan Moore and Damion, We Are One, One, All In One Columbia CS 9787 (S)			NA	NA	NA
15	105	136	**JOHNNY CASH** The Holy Land Columbia KCS 9766 (S)					
63	139	137	**SOUNDTRACK** Graduate Columbia OS 3180 (S)					
5	126	138	**JOHNNY TAYLOR** Raw Blues Stax STS 2008 (S)			NA		
7	148	139	**ROBERT GOULET** Both Sides Now Columbia CS 9783 (S)			NA	NA	
4	141	140	**FRIENDS OF DISTINCTION** Grazin' RCA Victor LSP 4149 (S)			NA	NA	
3	142	141	**JERRY LEE LEWIS** Sings the Country Music Hall of Fame Hits, Vol. 1 Smash SRS 67117 (S)					
6	136	142	**QUICK WYMAN** Mono: The Electric Eclectics of Command 930 (S)					
1	—	★	**ALBERT KING** Years Gone By Stax STS 2010 (S)		NA	NA	NA	NA
1	—	★	**BRENDA LEE** Johnny One Time Decca DL 75111 (S)					
32	137	145	**JIMI HENDRIX EXPERIENCE** Electric Ladyland Reprise 2ES 6307 (S)					
1	—	★	**ILLINOIS SPEED PRESS** Columbia CS 9792 (S)			NA	NA	NA
13	127	147	**WILSON PICKETT** Hey Jude Atlantic SD 8215 (S)					
6	160	★	**ELVIS PRESLEY** Flaming Star RCA Victor LSP 2304 (S)			NA		
3	149	149	**JERRY LEE LEWIS** Sings the Country Hall of Fame Hits, Vol. 2 Smash SRS 67118 (S)			NA		NA
14	—	★	**CREAM** Disraeli Gears Atco SD 252 (M); SD 33-252 (S)					
4	151	151	**50 GUITARS OF TOMMY GARRETT** Best of Liberty LST 14045 (S)					
2	155	152	**BILLY VAUGHN** Windmills of Your Mind Dot DLP 25927 (S)					
1	—	★	**IMPRESSIONS** Young, Modern Forgotten Story Curtom CRS 8003 (S)					
6	—	★	**LOU DONALDSON** Say It Loud Blue Note BST 84295 (S)			NA	NA	
2	180	★	**JOHN DAVIDSON** Columbia CS 9795 (S)			NA	NA	
24	134	156	**ROLLING STONES** Beggar's Banquet London PS 539 (S)					
87	154	157	**DIANA ROSS & THE SUPREMES** Greatest Hits Motown MS 2-663 (S)			NA	NA	
2	173	★	**NEIL DIAMOND** Brother Love's Travelling Salvation Show Uni 73047 (S)					
9	150	159	**PAUL ANKA** Goodnight My Love RCA Victor LSP 4143 (S)					
4	165	161	**HENRY MANCINI** Nichi' Blues RCA Victor CS 9698 (S)					
4	167	162	**PAUL MAURIAT & ORK** Soul, a Philips PHS 600-279 (S)				NA	
12	147	163	**MYSTIC MOODS** Extension Philips PHS 600-303 (S)			NA		
12	147	163	**ED AMES** A Time for Living RCA LSP 4138 (S)			NA	NA	
3	182	164	**YOUNG BLOODS** Elephant Mountain RCA Victor LSP 4150 (S)					
4	169	165	**HENRY MANCINI & HIS ORK** A Warm Shade of Ivory RCA Victor LSP 4145 (S)					
21	152	166	**TOM JONES** It's Not Unusual Parrot PAS 71004 (S)					
4	—	★	**ROMITA** Columbia CS 9785 (S)					
2	168	168	**SEA TRAIN** A&M SP 4171 (S)					
21	159	169	**RHINOCEROS** Elektra EKS 74030 (S)					
38	164	170	**JAMES BROWN** Live at the Apollo, Vol. 2 King 1050 (S)					
B	172	171	**RAY CHARLES** I'm All Your Baby ABC ABCS 675 (S)					
2	177	172	**EDWIN STARR** 25 Miles Gordy GS 946 (S)					
R	—	★	**LES McCANN** Much Les A&M SP 1516 (S)					
2	199	★	**ORIGINAL CAST** 1776 Columbia BOS 3310 (S)		NA	NA		
3	175	175	**ILLUSION** Street ST 37000 (S)					
4	176	176	**FLYING BURRITO BROTHERS** A Gilded Palace of Sin A&M SP 4173 (S)					
B	153	177	**ORIGINAL CAST** Dear World Columbia BOS 3260 (S)			NA	NA	
7	178	178	**MARIANNE FAITHFULL** Greatest Hits London PS 547 (S)					
18	140	179	**JOHNNY TAYLOR** Who's Making Love Stax STS 2002 (S)					
B	161	180	**1910 FRUITGUM CO.** Indian Giver Buddah BDS 5036 (S)					
2	181	181	**BUBBLE PUPPY** Gathering Promises International Artists IA LP 10 (S)					
46	144	182	**CREAM** Wheels of Fire Atco SD 2-700 (S)					
3	183	183	**IRISH ROVERS** Tales to Warm Your Heart Decca DL 75091 (S)					
3	191	184	**SOUNDTRACK** Goodbye Columbus Warner Bros.-Seven Arts WS 1786 (S)					
9	—	185	**PERCY SLEDGE** The Best of Atlantic CS 8001 (S)					
1	—	186	**DAVID PEEL & THE LOWER EAST SIDE** Have a Marijuana Elektra EKS 74033 (S)			NA	NA	
3	186	187	**ORIGINAL LONDON CAST** Hair Atco SD 2002 (S)					
3	195	188	**STEVE & EYDIE** Best True Love! RCA Victor LSP 4137 (S)			NA	NA	
3	190	189	**GLEN YARBOROUGH** Sings the Rod McKuen Songbook RCA Victor LSP 4139 (S)					
3	196	190	**TONY BENNETT** Greatest Hits, Vol. 4 Columbia SC 9614 (S)			NA	NA	
4	185	191	**SOUNDTRACK** Live in Winter Columbia OS 3230 (S)			NA	NA	NA
5	192	192	**ENOCH LIGHT & THE GRASS MENAGERIE** Project 3 PR 5036 (S)					
3	187	193	**HARVEY MANDEL** Righteous Philips PHS 600-306 (S)					
3	193	194	**PETER NERO** I've Gotta Be Me Columbia CS 9800 (S)					
1	—	195	**TAMMY WYNETTE** Inspiration Epic BN 26422 (S)			NA	NA	
1	—	196	**BUCKINGHAMS** Greatest Hits Columbia CS 9812 (S)					
3	198	197	**SANDPIPERS** Wonder of You A&M SP 4190 (S)					
1	—	198	**MILLS BROTHERS** Dream Dot DLP 25927 (S)					
17	—	199	**ANITA KERR/ DOG McKUEN/SAN SEBASTIAN STRINGS** Home to the Sea Warner Bros.-Seven Arts 1764 (S)			NA	NA	
7	—	200	**RAINSEY LEWIS** Mother Nature's Son Cadet LPS 821 (S)			NA	NA	

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International News Reports

ORTF Says It Eases Foreign Disk Play

PARIS—Despite the denials of certain French music industry personalities (Billboard, May 10), the French state radio corporation, the ORTF, is cutting down on airplay given to foreign records in a bid to give more prominence to national product.

This move, originally reported in Billboard, April 19, and later denied by French delegates to the IMIC in Nassau, was confirmed by Monique Knuchel of the ORTF program department.

Mlle. Knuchel told Billboard that French radio producers had been asked to restrict airplay on foreign records and this instruction has been in force for five weeks.

Said Mlle. Knuchel, "Until restrictions were imposed, 70 per cent of the records broadcast by the ORTF were of foreign origin. Since the restrictions have been in force, this has been reduced to about 40 per cent. It is the intention of the ORTF generally to work toward a split of 80 per cent national production and 20 per cent foreign production and we expect to achieve this within a year."

The 80 per cent-20 per cent breakdown was quoted in the original Billboard article as being the balance sought by the French Syndicat National des Auteurs et Compositeurs in their representations to ORTF program chief Roland Dhordain.

Said Mlle. Knuchel, "These restrictions will not affect programs like 'Pop Club,' the daily four-hour show which predominantly features records and British product and has a specialized audience. But there has been considerable interference of the daytime music program because we have had many complaints from listeners that too much foreign product has been featured on the air.

"There is no question of boycotting foreign product but we simply want to give a fair share of air time to our national production—in exactly the same way as other countries do."

Mlle. Knuchel said there would be a further meeting between ORTF and the SNAC on Tuesday (20), when the log of music played on ORTF programs since the restrictions were imposed would be analyzed.

DAVE BERGER, left, vice-president, international division, ABC Records and Larry Newton, president, confer with Garry M. Gord, managing director of Bovema, Holland, during Gord's visit to the U. S.

Zel Launches Evolution Line

KIBDIB, England—Zel Records, now operating from new headquarters at 63 Old Compton Street, London, W.1. (Tel: 734.5156), is launching its first full-price line, Evolution, on Friday (23) with the release of three albums, by a new group Arachel, by the Irish McPeake family and by Jesse Fuller.

Zel plans to release a minimum of 10 singles and 15 albums in the next six months on Evolution. The product will include recordings by underground groups, Irish groups and soul artists.

Zel is also expanding activity with its Golden Disc Club series, primarily a mail order line featuring language and sports instruction records. Zel will release in June albums of essential phrases for holiday makers in French, Spanish and Italian and a gold instruction album. The company plans three Golden Disc Club albums every three months.

Zel managing director Mohammed Zackariya leaves here at the end of this month for a tour of Europe, the Scandinavian deals and will visit the U. S. and Canada in June and July.

DGG Marks Hall's Annvy.

HAMBURG—To mark the centenary of the opening of the Opernhaus am Ring, home of the Vienna Opera, Deutsche Grammophon is releasing a special commemorative album on Hellodor featuring historic recordings of singers who scored triumphs at the Vienna Court Opera and its successor the Vienna State Opera.

The recordings include extracts from Il Trovatore (Viorica Ursuleac, Alexander Sved and the Berlin State Opera Orchestra; The Barber of Seville (Aida Noni), Rigoletto (Hermann Uhde and the Munich Philharmonic), The Masersingers (Leo Slezak), La Boheme (Lotte Schreiver) and Tannhauser (Max Lorenz).

Another commemorative album released by Hellodor is Pfitzner conducts Pfitzner. This month is the centenary of the birth of Hans Pfitzner.

Executive Turntable

CANADA

Dennis Knowles appointed sales and marketing manager for Liberty-UA in London, joining the company June 2. Knowles is sales promotion manager with CBS, London, and was with Oriole when the label was taken over by CBS. Reporting to Liberty-UA, London, general manager Martin Davis, Knowles will initially be involved in examining the present distribution deals the company has with Philips and EMI, London. . . . **Peter Duesberg** named sales manager of Polydor musicassette division, Hamburg.

British Decca promotion man, **John Morris** leaves the company to manage his wife, singer **Clodagh Rodgers** (U. K. RCA). Morris will also form his own music company, Clodagh Music with a leading U. S. publishing house. Replacing him at Decca is **Frank Rodgers** who previously handled promotion for U. K. label Deram—part of the Decca organization. . . . London Pye recording manager **Tony Macaulay** quits the company at the end of the month. Previously with EMI Macaulay has produced product by the **Foundations, Long John Baldry,** and the **Paper Dolls** for Pye. . . . **Bob Auger,** London Pye's technical controller, is

(Continued on page 66)

Odeon Exec's Foreign Visit

RIO DE JANEIRO—Luis de Amaral, international executive of Odeon Records, Brazil, is visiting the U. S. and Latin American countries.

In New York he will meet with Henry Principe, London Records and with Capitol and A/M Records in Los Angeles. A West Coast meeting is also set with Oswaldo L. Vergara, manager of the newly created Cap-Latino label.

Before returning to Brazil in June Amaral will also visit Capitol and the Peerless Records plant in Mexico City. In Bogota, Colombia, a meeting is set with Daro Importations in Medellin with the Colombian Record Co. and in Lima, with Industrias Electricas y Musicales Peruanas.

RCA's Pino on European Trip

BUENOS AIRES — Adolfo Pino, general manager of RCA Victor Argentina, is visiting Europe to discuss future talent exchanges between the Argentine and Europe. He will visit Madrid, Rome, Paris and London.

In these centers he will present Argentine songs sung in Italian, French and English by Palito Ortega, Los Iracundos, La Joven Guardia, Lito Nebbia, and Barbara and Donald. Pino will also arrange for two future concerts at the Paris Olympia for Ortega and Nebbia.

While in London Pino will arrange for two future concerts at the Paris Olympia for Ortega.

While in London Pino will arrange details to record two albums by Los Iracundos and La Joven Guardia in RCA's studios there.

Also on his European trip Pino will examine new recording techniques, marketing systems and the development of the stereo eight cartridge market.

Atlantic, Too

NEW YORK — In the listing of labels distributed by Ri-Fi Records, Milan, in the Ri-Fi salute (Billboard, May 17), Atlantic Records was unfortunately omitted.

Philips Takes Press On a Cassette 'Run'

AMSTERDAM — Editors of European auto magazines were the guests of Philips, Eindoven, for a press conference on the use of the Philips cassette music system in automobiles.

J.B. Jilderda, product manager, cassettes from Philips Phonographic Industries, Baarn, referred in his address to the other tape configurations which had been developed in the U. S. but said, "We are convinced that the cassette and its playback equipment are superior and offer the consumer more advantages than any other music on tape system on the market."

Jilderda in his address to the world's smallest and lightest music carrier on tape. The music industry had at first been reluctant to join Philips in releasing repertoire on cassettes "but

(Continued on page 66)

Little Giant Label Bows

JOHANNESBURG — E M I (South Africa) has launched their Little Giant label in South Africa.

Promotional aids such as disk-jockey kits, an 11-page booklet, posters, leaflets and a 15-second introductory radio spot have been prepared to back this major campaign.

Also an embossed introductory record has been pressed to be given away to the public through record dealers and Pepsi-Cola outlets. EMI (South Africa) negotiated a deal with the company.

The Little Giant label features leading local black artists, and caters primarily for the soul and blues market. Initial singles releases are "Homberg, "Ramasami," "Tonapah," Sidney Cane; "To Know Him Is to Love Him," Candy; and "Soul Bandit." A. M. Stragglers. An album, "The Genius of Roy Peterson," has also been released.

All the Little Giant product were produced in Johannesburg by John S. Norwell.

Imperial Heads Brazilian Assn.

RIO DE JANEIRO — Carlos Imperial, composer and artist, was elected president of the Association for the Defense of Artistic and Phonomechanical Rights which collects a percentage on the sale of records in Brazil.

He took the place of composer and artist Ataulfo Alves who died last month. Imperial immediately announced a campaign to increase membership and said that he intended to charge 10 per cent for collecting rights not only in Brazil but abroad. In addition he declared that his Association would make tapes to be played for the recording companies and finance the buying of musical instruments. Eventually, he said that he intended to create a group insurance system for the members.

Censor Role Sought By Psychiatrists

RIO DE JANEIRO — A group of psychiatrists will petition President Arthur Costa e Silva of the Brazilian government to serve as censors of songs. The group wants the job because they claim censorship's aims include improving the public's mental health.

Peterson, Hines In Brazil Tour

SAO PAULO, Brazil—Jazz pianists Oscar Peterson and Earl Hines arrived here for concerts at the Municipal Theater and tv dates. The Hines quartet and Peterson trio were welcomed at the airport by members of the Club of the Friends of Jazz.

Hines had an album released by Chanteler to coincide with the visit.

Squires to Exit EMI for Chappell

LONDON — EMI's Capitol U. K. label manager, Roy Squires, is leaving the company to join Chappell's where he will handle the Jewel and Lowery Music catalogs.

Squires joined EMI in 1958 to handle promotion for EMI's HMV label and was appointed to U. K. label manager for Capitol in 1965. Ian McLintock will replace Squires.

DAVIS DOING MEXICO DATE

MEXICO CITY — Sammy Davis made his nightclub debut here at the El Forum and appeared in a television show with local act Los Hermanos Castro, to be shown in June. While in Mexico, Davis will accept an invitation from the Mexican Association of Authors and Composers to listen to work by local composers.

Barclay May Set Up Firm for OERS

PARIS — Barclay Records chief Eddy Barclay has talked with President Senghor of Senegal about setting up a record company to serve the OERS (Organisation des Etats Riverains de Senegal) countries—Mali, Guinee, Mauritania and Senegal.

The talks produced a three-stage plan for the operation which would begin with a study, organized by the Barclay group in conjunction with the ministries of culture, ministries of youth and ministries of industrial planning of the four states, on the best method of establishing the record operation.

Proposals would then be submitted to the four governments and a record company formed to record local artists. The recordings would be pressed in France and distributed under the new company's own label in the OERS countries.

The second stage would be a research operation by the newly formed Barclay Industries audio company into the question of producing a cheap record player which would stand up to tropical temperatures.

The third stage would see the creation in the OERS countries of a pressing plant.

Barclay's talks with the Senegal president were held during the four-day Barclay sales meeting in Dakar which was attended by 42 personnel from the Barclay group.

EMI Mulls Office Move

LONDON — EMI is mulling moving its Manchester Square offices to enable the company to house the newly acquired Associated British Pictures in the same building.

It is understood that EMI has been considering the 32-floor Centre Point building in Tottenham Court Road but EMI's company secretary Humphrey Tilling has Bilbao Meyer Mosley that EMI had been to see several other buildings and that the possibility of the company building a new office block could not be ruled out.

At present ABP Pictures is housed in several London offices including one in Golden Square where chairman Bernard Delfont now has his office.

Philips Pact With Dumont

AMSTERDAM—Philips has signed a nonexclusive contract with DuPont de Nemours for licensed production of chromeoxide magnetic tape in Holland.

John van Leeuwen of the tape department of Philips, Eindhoven, said Philips had chosen the DuPont tape because of its high quality and suitability for Philips video equipment.

Until now Philips has been dependent on the product of other tape manufacturers and has had trouble in securing regular supplies. Philips will now start producing the DuPont tape under license before the end of the year.

Phonodisc, GWP Pact for Canada

NEW YORK — Phonodisc Ltd., Canada, will exclusively release all GWP Records product in Canada. First two releases under the arrangement are Debbie Taylor's "Never Gonna Let Him Know" and "Is This Any Way to Treat a Girl," by the Hesitations.

POP FEST IN U. K. SLATED

LONDON — NEMS Enterprises' Roy Guest and EMI chief engineer Bernard Sepight are combining to present a week-long pop festival at the Royal Albert Hall, London, June 29-July 5.

Artists booked include Blodwyn Pig, Led Zeppelin, Fleetwood Mac, Pentangle, Fairport Convention, Chuck Berry, Chickcn Shack and the Who.

GUENTHER BRAEUNLICH, left, retiring chairman of the German record industry association, Arbeitsgemeinschaft Schallplatte, with Franz Bassig of Radio Free Berlin, center, and H. Steigner of Deutsche Welle. Breeunlich recently resigned to devote more time to his work with Teldec.

German Disk Assn. Names 2 Chairmen

HAMBURG — Metronome director Leif K. Kraul and Electrola manager Wilfried Jung have been appointed joint chairmen of the Arbeitsgemeinschaft Schallplatte, the German record industry association.

Elected to the committee are Oskar Drescher (Polydor) and Dr. Gerhad Paetzig (Teldec). The appointment of Kraul and Jung follows the resignation of Guenther Braeunlich in order to devote more time to his work with Teldec. Braeunlich has been active in promotion work for the record industry for the past 10 years and was largely responsible for the creation of the annual record galas in Berlin.

Polydor Inks With MPS

LONDON — Polydor has signed a three-year contract, with an extension option, to distribute in the U.K. product from the German independent record company MPS, located in the Black Forest at Villingen.

Under the terms of the deal, Polydor, which is currently releasing a four-album package by Oscar Peterson, will release albums by Ella Fitzgerald, the Clarke-Boland Big Band, Maynard Ferguson, Dizzy Gillespie, Archie Shepp, Don Cherry and Lee Konitz.

Polydor has set a mid-June release date for the first MPS Ella Fitzgerald album and the title track, "Sunshine of Your Love," is being released as a single. Upcoming Clarke-Boland recordings are two albums recorded live at Ronnie Scott's Club earlier this year.

Ravera Looks to Shed Fest's 'Italian Look'

LUGANO, Switzerland—Luganо Festival organizer Gianni Ravera admitted that the first edition of the Lugano Festival was more "Italian-oriented" than it will be in the future (6 of the 14 established international artists and 11 of the 14 aspiring artists are Italians, while 9 of the 14 international artists and 12 of the 14 aspiring artists sang in Italian).

But Ravera said the European Festival's "Italian look" was "unavoidable this year because the international artists were obtained through Italian record companies, or Italian branches of international companies. But for next year's Festival I plan to negotiate for established artists in their respective countries, so that all songs will be sung in their original language."

In theory, the established singers participating in the festival were supposed to be divided into major European-language groups; that is, three singing in Italian, three in French, three in English, two in German, two in Spanish and one singing in one other language.

On the new talent side, Ravera, who is the organizer of Italy's annual Castrocaro talent contest, would like to organize similar new talent contests in all the major European markets (U. K., France, Germany, Benelux, Spain and Scandinavia), bringing the winners to the annual Lugano Festival.

This year new talent was proposed to the Festival organizers by the participating artists through their respective record companies, with each young singer allowed to present a song of his or her choice.

Another Ravera ambition is to have all songs participating in the Lugano Festival immediately recorded in all the major market languages.

"This is why I chose to organize the Festival in Switzerland, a neutral country record-wise, since it doesn't have a big record industry," Ravera said.

The reaction of Italian record companies to the Lugano Festival was quite favorable. Giuseppe Giannini, manager of CBS-CGD seemed to reflect the consensus when he said that he stated, "The formula looks good, the whole atmosphere looks good. It reminds me of several things which worked out very well in the past."

The only major criticism from several quarters was that the use of the playback system. Joaquin Merino - Perez, international manager of Spain's Zafiro Records, said he felt the playback system cut down the artists' capability of communicating with a live audience. Nevertheless, Merino-Perez felt the Lugano Festival was clear for success.

"With the steady decline of music halls, and the growth of color television, televised pop music festivals are particularly Europe-wide televised festivals, are the coming media for bringing artist face to face contact with mass audiences," Merino-Perez commented.

"Even in Spain, where we have a tradition of living outdoors in the evening, there has been an increasing decline in the number of people on the streets and in restaurants over the past few years, as the use of TV sets has spread."

EMI's Du Preez Back After Trip

JOHANNESBURG — Dave du Preez, general sales manager of EMI (South Africa), returned from a three-month study tour of England last week.

Du Preez was sent by EMI (South Africa) to study the latest marketing methods, general promotion and racking within the EMI organization. He also spent time studying the tape industry in England. "I intend reorganizing the entire sales system in South Africa," he said, on his return.

DGG's Archiv Bows Telemann Folk Set

HAMBURG — Deutsche Grammophon's Archiv Produktion, which has featured the works of Georg Philipp Telemann to an ever-increasing extent in recent years, will release in June the first recordings of Telemann's concertos and sonatas inspired by Polish and Hanakian folk music.

The characteristic features of this music were assimilated by Telemann into his own style. Hanakian music was the folk music of a community of Czechs living in Poland.

Said Deutsche Grammophon's Dorothee Koehler: "These works are now appearing on record for the first time. In most cases even Telemann's scores have only recently come to light. Especially noteworthy is the Partie Polonaise with its unusual instrumentation of two violas and double bass. The original scoring of the sonatas for these instruments has been lost, but has been reconstructed by Archiv from the Telemann score."

The works are played by a young ensemble, the Cappella Academica, using the original instruments of the pre-classical period.

Other new Archiv recordings include works by Scarlatti, Vivaldi, Sammartini and Albinoni played by Hans-Martin Linde (flute) and Maurice Andre (trumpet) and the Collegium Musicum of Zurich; Part 2 of Bach's Well Tempered Clavier by Ralph Kirkpatrick; a new stereo recording of two early Bach cantatas (Nos. 1 and 4) with Edith Mathis, Ernst Haefliger, Dietrich Fischer-Dieskau, and the Munich Bach Choir and Orchestra conducted by Karl Richter; and "Der Dorfjahrmarkt," a comic opera by Georg Benda recorded in Prague under the direction of Hans von Vonda, the only living musician of the Benda family. Featured on this recording are Renate Kramer, Renate Hiff, Hans Joachim Rotzsch, Jan Hlavsa and Gunther Leib with the Czech Singers Choir and the Prague Chamber Orchestra conducted by Hans von Benda.

Archiv is also releasing 30 musicassettes featuring works by Bach, Praetorius, Handel, Haydn, Brahms, Mozart, Telemann, Sibelius, Tchaikovsky, Schubert and Rossini.

Antibes Down To 2 Entries

LONDON — This year's Antibes Song Festival, June 27-29, has been turned into a straight competition between Britain and France and is renamed the Festival de Deux Roses.

Eight artists representing Britain and eight representing France will present songs from their respective countries. They will be judged by international juries in London, Brussels, Paris and Luxembourg.

Awards will be made for the best British song, best French song, best International song, best individual performance and best team performance.

Representing Britain will be: Peter Gordeno, Mike Kennedy, Jackie Lee, David McWilliams, the Pop Tops, Barbara Ruskin, Sue and Sunny, and Marty Wilde.

France will be represented by

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INIGO REP OF RADIO MADRID

LUGANO — Radio Madrid was represented at the Lugano Festival by top Spanish disk jockey Jose Inigo, who broadcast live over Radio Madrid on the Festival's final night.

Inigo, who has popular Madrid TV show, "Ultimo Grito" (Last Cry), is also a director of the music industry weekly, Mundo Juvenil (Young World).

Canadian News Report

BMI Holds 1st Canada Dinner

TORONTO—More than 150 members of the Canadian music industry gathered at Toronto's Royal York Hotel Thursday (8) to attend the first annual Canadian BMI Music Awards presentation banquet.

BMI in Canada collects and distributes doyalties to 1,230 Canadian composers and 252 music publishers.

In all future BMI Awards presentations, honors will be limited to the most popular songs of that previous year, but because this was the first such event, many songs of older vintage were given certificates of merit. The awards covered all musical styles and eras from last year's rock hit "Born to Be Wild" to the 21-year-old "Bluebird on Your Windowsill." In all, 44 songs were cited.

They were: "A Quel le Petit Coeur Apres Neuf Heures" (Roger Miron); "Approche" (Andre Lejeune); "Are You Mine?" (Myra Lorrie, Don Grashey, Jim Amadeo); "Bird Without Wings" (Bruce Cockburn); "Bluebird on Your Windowsill" (Elizabeth Clarke); "Bolte a Surprise (Herbert Ruff).

"Born to Be Wild" (Mars Bonfire; "C a n a d i a n Suite" (Oscar Peterson); "Clap Your Hands" (Joe Frechette, Ray Hutchinson, Mike Robitaille, Gilles Taillieir); "Cornflakes and Ice-Cream" (Greg Fitzpatrick); "Crunch Crunch" (Milton Acorman); "December Time" (Wally Grieve); "Fortune Teller" (Basil Hurdon, Dyer Hurdon).

"Goodbye Mrs. Durkin (Will Millar); "Hagood Hardy" (Murray Cummings); "Hootenany Express" (Bob Regan); "Orena Cheyenne" (Al Oster); "Jazz Basique" (Normand Morel); "Je Cherche" (Serge Lambert; Jean-Paul Brouillard); "L'Amour Son Vu" (Bruce Huard, Denis Foreler); "Lost in the Shuffle" (Ray Grif).

"Love Child" (R. Dean Taylor, Pam Sawyer, Frank Wilson. Deke Richard); "Man in Raincoat" (W a r w i c k Webster); "Manitoba Waltz" (Andy de Jarlis); "Maple Sugar" (Wyrd Allen); "Morning Magic" (Rich D o d s o n); "Nathalie" (Eric); "Our Winter's Love" (Johnny Cowell); "Le Rapide Blanc" (Oscar Thiffault); "Silly Jilly" (Art Snider); "Snowflake B r e a k d o w n" (Wally Traugett).

"Squid Jiggin' Ground" (Art Scammell); "Strawberry Jame" (Johnny Cowell); "Sur Le Perron" (Camille Andrea); "Suzanne" (L e o n a r d Cohen); "Swinging Shepherd Blues" (Moe Koffman); "These Are the Young Years" (Johnny Cowell); "Toi Tu Es Tout Pour Moi" (Pat Hussisky; "Walk Hand in Hand" (Johnny Cowell); "Watch Out for the Little People" (Hal N i m m o n s); "Wayne and Shuster Show" (Johnny Dobson); "Where Did Holly Go?" (Les Emmerson); "White Water Jug" (Bob Scott).

JOEY CEE, right, CKFH music director, receiving a gold disc from Lunhill (distributed in Canada by RCA) for breaking the Steppenwolf single, "Born to Be Wild" in Canada. With Cee are Ed Preston, RCA's Ontario branch manager, Barry Nesbitt, manager of CKFH and Andy Nagy, RCA national sales and promotion manager.

Celebration to Mark Opening Of Arts Center in Ottawa

OTTAWA — The National Arts Center of Canada in Ottawa opens May 31, with a day-long celebration including official ceremonies, an open house, and free entertainment.

The Center, which will provide a national home for the performing arts in Canada, was organized by the National Capital Arts Alliance in 1963. Six years later the new Arts complex, standing on six and a half acres in the heart of the city, is erected. The Center Complex comprises a 3,000-seat opera house, an 800-seat thrust stage theater, an experimental studio, and a salon. The complex also houses three restaurants, two bookshops, a record store and 900-car garage.

From June 2-14, the Center will hold a gala festival of Canadian talent, with theatrical, musical, and experimental. Most of the works to be presented on this opening program were specially commissioned for the occasion. Among those taking part in the festival are the National Ballet of Canada, the Montreal and Toronto Symphony Orchestras, Canadian folk-singer-composer Gordon Lightfoot, and French-Canadian singer Monique Leyrac, as well as various chamber groups and a special 45-man National Arts Center Orchestra.

Following these opening festivities, the Center will present a summer program of light entertainment from mid-June to Sept. 1, followed by its first winter season spanning September 1969 to May 1970.

RCA Promo On Lighthouse

TORONTO—RCA launched its promotion campaign for newly signed group, Lighthouse, at the Rock Pile Club, Saturday (10). The label hired a floodlight for the evening, which was situated outside the club. Each Rock Pile patron was given a voucher granting $2 off the purchase price of the first Lighthouse album. The vouchers can be used at any record store. In addition, the label had carried through an extensive publicity campaign prior to the concert.

The album is scheduled for May 20 release in both the U. S. and Canada. The group will appear at a free concert in New York's Central Park on Sunday (25), to be followed by a Carnegie Hall concert that evening. Lighthouse, a 13-piece group employing a four-piece horn and four-piece string section, features drummer Skip Prokop, a former member of the Paupers and drummer on the recent Cooper-Kooncroft Super Session albums.

Ampex Deal With GPI

TORONTO — Ampex of Canada Ltd. has announced an agreement with Gulf Pacific Industries under which Ampex will contract to receive all tape rights to music produced by the U. S. company. This agreement gives Ampex the rights to the distribution of prerecorded tape in Canada.

The first major simultaneous record-tape release under the new agreement will be an album "Black Pearl" by the Atlantic Records' group of the same name. This album will be followed by the Countdown 5 (Buddah), the Clique (White Whale) and the Children (Atco).

Policy Shifted At Rock Pile

TORONTO — The Rock Pile, the underground rock club, has announced a new operating policy.

Under the new entertainment setup, name-group concerts are to be held every Saturday night only with two shows at 8 and 11 p.m. Sundays, up till now the chief concert night for the Rock Pile, will now be devoted to special events, free concerts and benefit performances. As usual, Friday nights will continue to be given over to the house light show, Catharsis, who operate special film and effects presentations.

The old Rock Pile concert policy will not be limited strictly to rock and blues but will include special jazz and folk attractions. During the summer holiday months the club will also be open weekdays with local folk and rock acts given free stage and rehearsal time.

Producers, CRTC in Talks on Legislation

OTTAWA — Representatives of the Association of Canadian Music Producers held talks with members of the Canadian Radio Television Commission in Ottawa recently with regard to the controversial subject of Canadian content legislation in radio.

The ACMP delegation consisted of Larry Trudell (Quartet Productions), Jack Richardson and Peter Chapin (Nimbus Nine Productions), Dave Shando (Eastern Sound Studios and Stan Klees (Stan Klees Ltd.).

ACMP proposals with regard to legislation, a definition of Canadian content, and recommended percentages of same, met with interested response from the CRTC members who revealed that a public hearing is being scheduled for the near future to explore the legislation and Canadian content issue.

A particular point of contention with the CRTC was the capability of the Canadian recording industry of meeting established quotas in all areas of music. Other delegations from other areas of the Canadian music scene have already met with CRTC members for similar discussions, and future meetings of this type are definitely planned.

Juneau Hits Broadcasters

TORONTO — Canadian Radio Television Commission chairman Pierre Juneau has criticized broadcasters in Canada for their laxity in promoting national unity. "The vast resources of the Canadian Broadcasting Corporation aren't being used to tell one end of the country what the other is doing," he said, "and the private broadcasters aren't doing much better." Juneau made his remarks at the 54th annual meeting of the Association of Canadian Advertisers.

With regard to the Commission's continuing crackdown on foreign domination of Canadian broadcasting facilities, Juneau agreed that this issue had been the main problem facing the CRTC in its first year of existence since taking over from the Board of Broadcast Governors.

He stated that the Commission was faced with choosing between the domination of broadcasting by one large firm or competition. In areas of broadcasting by groups "too small to compete in the entertainment, the cultural, the informational, and the educational fields with the enormous entities that are being created in other parts of the world, particularly by our neighbors to the south."

Juneau said that he was "concerned with the maintenance of independent owners who have pioneered in the field of broadcasting," and whose status is being threatened by conglomerates.

From The Music Capitals of the World

TORONTO

Gene Thayer, from KIKX, Tucson, and formerly of KFRX and KMPC, San Francisco, new nighttime underground slot with CKFH. . . . Former CKFH air-head man **Errol Hemmer** at CHOO, Ajax, Ontario. . . . Quality saw big initial reaction for **Billy Vaughn** Month promotion campaign and showing of new Friday (30). Campaign includes spotlight on all 33 Vaughn LP's in Dot catalog. . . . Stone released GNP Crescendo single of Swedish group **Ola and the Janus**. . . . New Compo national field promotion director **Allan Matthews** hosted press reception for **Dianne Brooks** (Revolver) opening at Friar's. . . . Capitol's Super **Shoppe** received front-page spread on Globe and Mail weekend entertainment section.

Toronto Telegram youth writer **Bill Grey** came with syndicated pop column through Canada. . . . **Frank Sinatra's** Reprise was LP's big biggest here in years for Warner Bros.-Seven Arts. . . . Phonodisc looking for good response to **Oliver** version of "Good Mornin Starshine." . . . Mercury's new **Colony Six** added to line-up of Toronto Pop Festival in June. They join Mercury's **Chuck Berry** on bill. . . . Compo's **Kitty Wells** in nearby Newmarket, Ont., Saturday (31). . . . O'Keefe Centre to show sponsored production for Patrol's **Engelbert Humperdinck** and Capitol's Mary **Hopkin** at the start

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Music Factory, Agency, Opens

TORONTO—Music Factory, a new Canadian talent agency devoted to booking Canadian rock acts, recently opened in Toronto.

The operators of Music Factory are Wayne Thompson; William Tenn, formerly of the Frederic Lewis Agency; Doug Greer, formerly with Top Ten Talent, and Bill Huard, manager of rock band Leigh Ashford, recent packers with Nimbus Nine and RCA Victor in Canada.

Among the Canadian groups.

(Continued on page 66)

COL. HANDLES KING HERE

TORONTO — Columbia Records of Canada has signed a deal for manufacture and distribution of King Records Inc. of Cincinnati. The arrangement will take effect June 1, and Columbia plans to release a batch of James Brown albums in the next week. King Records was previously handled in Canada by Phonodisc.

From The Music Capitals of the World

• Continued from page 65

of week-long stand May 26-31. . . . Columbia Canadian vocalist Tony Kosinec with Lighthouse at Rock Pile May 10. He's a discovery of disk jockey Murray The K. . . . Earl Scruggs into Massey Hall, May 11, with Sonny James package.

Monique Leyrac in June 14 at Massey Hall. . . . "Fiddler on the Roof" did two weeks of solid business at O'Keefe Centre to the benefit of RCA Victor original cast LP. . . . Merle Haggard on Capitol everywhere but Canada (Spurton here) reverts to Capitol starting in July. . . . Compo's Jimmy McGriff rebooked into Colonial for two weeks, June 2-14.

Quality's new Andy Kim single, "Baby I Love You," a Phil Spector-Jeff Barry-Ellie Greenwich number. . . . A&M's "Black Pearl" by Sonny Charles with the Checkmates looks like a leftfield winner. . . . Compo getting strong early response to Revolver single "When I Die" by new group Motherlode. . . . Vancouver's Mother Tucker's Yellow Duck at Electric Circus for week as house band. May 16-18 Elektra's Rhinoceros into Electric's Penthouse. Foundations booked into same spot Friday to Sunday (23). . . . James Brown Show scheduled for Maple Leaf Gardens, Tuesday (20). . . . Irish Rovers into Westbury, Ont., Top Hat Club, May 12, followed by Brenda Lee Monday (19).

Capitol seeing good action on Disneyland LP of "Lese Blue" soundtrack. The film is a long-running hit here. . . . New Head Chasers single of Chuck Berry's "Johnny B. Goode" recorded live in London Palladium. . . . Newsman Don Wilson joined CHFI, Toronto, from CHAM, Hamilton. . . . RCA's Vaughn Monroe was at Beverly Hills Club, May 12 for week. . . . Cary Bonner's Ottawa big crowds in his return week at the Colonial. . . . Capitol's Canadian country singer Gerry North into the Edison for a week. His new single "Life's a Lot Like the Movies" written by Capitol stablemate Gary Buck. . . . Toronto rock quintet Leigh Ashford signed with Nimbus Nine label, producers of Guess Who hit "These Eyes."

RCA Victor rush-releasing "From Elvis in Memphis" LP. His "In the Ghetto" single a quick winner. . . . W-7 seeing good early returns from "Family Entertainment" LP. . . . Billy Christine did a solid week at Beverly Hills. . . . Jazz violin veteran Joe Venuti drew critical raves during stint at Town and Country. . . . Mainstream LP from Toronto's Keystone auditorium, a huge financial success. . . . Creedence Clearwater Revival played to packed houses at Electric Circus despite serious problems with house sound system.

LONDON

NEMS Enterprises has taken over the Brian Morrison agency, and two of the agency's bookers, Tony Howard and Peter Bowyer, will join the staff at NEMS. NEMS will now have exclusive booking rights to all of Morrison's acts which include the Pink Floyd, Tyrannosaurus Rex, the Incredible String Band and the Pretty Things. In addition NEMS will also represent several London clubs including the Revolution and the Speakeasy. Morrison's organization also includes a management firm and publishing and record production facilities. . . . Peter Quaife, the former member of the Kinks group, has formed a new four-man group, Maplenoah, which will be produced for Decca by Mike Allen. . . . Screen Gems-Columbia Music has concluded a deal with writers Hal Martin and Phil Coulter's Mews Music to represent the company in the U. K. and the U. S. Martin and Coulter had signed a three-year recording contract with Dick James' DJM label. Woodward who appeared in the successful BBC-TV series, "Callan," and more recently a musical, "Two Cities," will be recorded for the label by Manfred Mann's Manfred Mann. . . . Tony Hatch and Jackie Trent's Donovan has recently completed the score for a United Artists film called "If It's Tuesday This Must Be Belgium." The film which will be premiered later this year stars Suzanne Pleshette and Robert Vaughan. . . . Peter Furey has left Chappell and joined Transatlantic as the company's new exploitation manager.

Singing duo Peter and Gordon have recorded again after a lapse of several years. Released by Columbia (and Capitol in the U. S.) the single is "Lady Godiva" composed by Peter Asher. Asher is in New York with singer James Taylor, who is appearing at the Bitter End. Asher records the singer for Apple.

ZURICH

Phonag AG, Winterthur, has acquired the rights to the Tudor catalog of classical recordings which will retail at $5.75. . . .

After appearing on the "Hits a Go-Go" TV show, the British group, the John Dummer Blues Band, canceled their Swiss tour because of failure to obtain work permits. . . . British groups Spooky Tooth and Geno Washington and the Ram Jam Band were special guests on the two opening nights of the Blackout Club, Zurich.

British singer Vince Yours After, have been booked for the Montreux Jazz Festival on July 20. . . . Chicken Shack will visit Switzerland May 28 to 30. . . . EMI has released its first classical record catalog of ABC Records. . . . Barclay Records, Geneva, has released a special single by the Vanilla Fudge called "Fuer Elise and Moonlight Sonata."

BERNIE SIGG

ATHENS

The Second Greek Song Festival of the Olympia of Songs will be held June 27-29, when 32 songs from various countries will compete for the golden Apollo. The Greek government is negotiating for guest appearances by Adamo and Charles Aznavour. . . . The Greek radio authorities have placed a further restriction on international repertoire by demanding that the lyrics be handed for scrutiny before any foreign record is broadcast.

Greek television is developing fast with two active channels. National and Athens. The Military channel is now working through a 30-kilowatt transmitter which has extended the range to Patras in the West and Volos in the North. For the present, sales of TV receivers have produced a decline in the business with records but the Greek industry is confident that with greater publicity and promotion, as in other countries, and will stimulate a sales revival. . . . Greek singers Nana and Basil Tsitsanis left Greece for dates in the U. S. . . . Vicky Leandrokollou is making a series of appearances in Cyprus this month. Best selling international singles here in the last 12 months have been "Dalida," Adamo's version of "Inch Allah," by Adamo, which has now been in the charts for one year. Greek singer Nana Mouskouri, both on Philips, are by Vicky and Marinella.

JOHANNESBURG

South African singer Dickie Loader spent a week here recording his first album for EMI Records (South Africa) Most of the tracks were his own compositions, published by U.C.S., Johannesburg (South Africa) and Bardstand Publications. . . . World Record Co. artists, Maureen Moore and Ben E. Madison joined forces on a duet, "Love Me Tender," Sinbgbol Favorites." One track, "Give Me Your Kisses" has been released as a single. . . . Local folk duo Two of a Kind have been booked for Johannesburg Shaw-Leopy Lee South African tour.

CLIVE CALDER

Philips Takes Press

• Continued from page 63

as soon as they realized that the cassette was an additional music carrier to the already existing record, and as such would bring additional sales, they decided to join the cassette bandwagon.

"As a matter of fact, RCA and CBS, two giants in the music industry and the two last holdouts, Canada excepted, in the U. S. that they will also release their repertoire on cassettes," said Jilesen.

The European consumer now had access to 6,000 different LP and EP cassettes on more than 100 labels, and it was Philips' estimate that by the end of 1970 there would be more than 10,000 different cassette titles available in the world.

The Philips group has had to double its production capacity of cassettes in their Baarn, Hanover, Paris, London, Madrid and Milan factories in 1969 to fulfill the demand.

INTERNATIONAL FESTS SCHEDULED THIS YEAR

LONDON—Following is list of dates and festivals lined up for this year: June 5-7: Ljubljana Jazz Festival, Yugoslavia; June 18-22: International Jazz Festival, Montreux; June 18-21: International Song Festival, Bratislava, Czechoslovakia; June 27-29: Rose de France Song Festival, Antibes, France. (France vs. Britain); June 27-29: 2nd Greek International Song Festival, Athens, Greece; July 3: West German Pop Song Contest, Wiesbaden; July 4-9: 1st International Pop Festival of Scheveningen, Holland; July 11-17: Coupe d'Europe, Knokke le Zoute, Belgium.

Also July 18-19: International Pop Festival, Pori, Finland; July 18-21: 6th International Festival of French Song, Spa, Belgium; July 25-27: 10th International Jazz Festival, Antibes, France; July 25-29: 2nd Oscar Malta Song Contest, Valetta, Malta; Aug. 2: International Jazz Festival, Molde, Norway; Aug. 9-12: 9th International Song Festival, Split, Yugoslavia; Aug. 21-24: 10th International Song Festival, Sopot, Poland; and Oct. 30-Nov 2: International Jazz Festival, Prague.

Executive Turntable

CANADA

• Continued from page 63

leaving the company to operate a public relations consulting unit for Granada TV in the U. K. Auger has been with Pye, handling classical product, since 1956. . . . Alistair Taylor, former general manager of Apple in London and press and public relations officer for the DJM label, owned by U. K. publisher Dick James.

Sheila Parkinson appointed public relations and promotions officer for World Record Company, Johannesburg. She takes over from David Gresham, now a full-time radio broadcaster at Manley van Niekerk studios, Johannesburg. . . . Peter Parry named exploitation manager for Transatlantic Records, London. Parry was previously with Chappell.

Liam Mullan joined Radio CKGM-FM, Montreal, as music director. Recently Mullan was branch manager of the Quebec office of Quality Records and also worked previously for the Jimmy Rodgers office in Los Angeles and the late Brian Epstein in London. . . . Richard Glanville-Brown named English promotion manager for the Quebec branch of Capitol Records. Previously, he was national publicity director, London Records, and also worked for British Decca in London.

Allan Matthews named national field promotion manager of Compo Ltd. of Canada, succeeding Al Mair, now general manager of Early Morning Productions, Toronto. Previously Matthews was sales and advertising manager with the O'Keefe Center for the Performing Arts, Toronto. With Compo he will supervise field promotion for branches and distributors in Canada and will be based in Toronto. . . . Arthur J. Sebesta appointed director of sales, Canada, CBS Information Video Recording Division. Sebesta joined CBS last year and has been manager of educational services, industrial sales and also commercial sales for EVR. In 1958 he was a member of the first U. S. Satellite Committee, charged with deciding world-wide satellite communications requirments.

Music Factory, Agency, Opens

• Continued from page 65

Music Factory will offer exclusively are Leigh Ashford, Quaintness (Compo Records), Buckstone Hardware (Compo Records), Sugar and Spice (Franklin Records), 49th Parallel (Maverick Records), the Night People, Summer Festival, and the Marc Tymes.

In addition, Music Factory has announced the signing of an exclusive agreement with Frank Wiener of the Hungry I Agency in Winnipeg for Eastern representation of a number of top Western Canadian recording bands. Among these are the Sugar and Spice, 49th Parallel, the Fifth, the Mongrels, the Eternals, the Footprints, the Happy Feeling and the Gettysburg Address. Most of these bands are Winnipeg-based.

Elis Regina in U.K. for Session

RIO DE JANEIRO—Singer Elis Regina is visiting London with her five-piece group to cut an album for Philips. She will also visit the U. S. soon for concert work. Her pianist, Antonio Adolfo, will accompany her to the U. S. to record with Sergio Mendes.

Survey on Pop

RIO DE JANEIRO — The Federal University of Pernambuco Press has published a survey, "Brazilian Popular Music," by Claribalte Passos.

Antibes Festival

• Continued from page 64

France Gall, Gilles Dreux, Nicole Croisille, Peter Holm, Nicoletta, Roger Whittaker, Anne Vanderlove and David Alexander Winter.

The orchestra will be conducted by Raymond Lefevre. Guest artists will include Esther Ofarim and Barbara.

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HITS OF THE WORLD

ARGENTINA

(Courtesy Exshows a la Fama)
*Denotes local origin

This Week	Last Week	
1	4	EL EXTRANO DE PELO LARGO—*La Joven Guardia (Vik)—Roby
2	1	DING DONG ESTAS COSAS DEL AMOR—*Leonardo Favio (CBS)—Metegral
3	2	VOY A HACER UNA CANCION—*Palito Ortega (RCA)—Ortega
4	3	PUNTO FINAL—*Sandro (CBS)—Ariel
5	5	FUERTO MONTT—Los Iracundos (RCA)—Kikay
6	6	ELLA, ELLA YA ME OLVIDO—*Leonardo Favio (CBS)—Sonoral
7	7	FUISTE MIA EN VERANO —*Leonardo Favio (CBS)—Sonoral
8	8	ZINGARA—Bobby Solo (CBS) Ivy Zanichi) (Philips), Nicola Dibiri (RCA), Antonel Astra (Disc Jockey)—Fermata
9	9	EN EL VALLEN—*Palito Ortega (RCA)—Kikay
10	—	LLORO DE LOS OJOS—Evango (RCA); Sergio Endrigo (Fontana); Mary Hopkin (Apple)—Fermata

AUSTRIA

This Week	Last Week	
1		ICH SINGE EIN LIED FUER DICH—Heintje (Ariola)
2		PROUD MARY—Creedence Clearwater Revival (America)
3		LIEBESLIEDER—Alexander HALSON
4		WORLD—Tremeloes (CBS)
5		DING DONG—Dave Dee, Dozy, Beaky, Mick & Tich (Fontana)
6		GET BACK—Beatles (Apple)
7		HINTER DEN KULISSEN VON PARIS—Michelle Mathieu (Ariola)
8		LOVE IS LOVE—Barry Ryan (MGM)
9		BENE BENE BENE—Rita Pavone (Pathe)
10		SWEET CHERRY WINE—Tommy James and the Shondells (Roulette)

BRAZIL

(Courtesy IBOPE)

This Week	Last Week	
1		I STARTED A JOKE—Bee Gees (Polydor)
2		ZINGARA—Bobby Solo (Chanteclerc)
3		TUDO PASSARA—Nelson Ned (Copacabana)
4		LOVE AND CLOVER—Tommy Scott (CBS)
5		F. COMME FEMME—Gilbert Becaud
6		OB-LA-DI, OB-LA-DA—Beatles (Odeon)
7		SERA—Marcos Roberto (RGE)
8		TRENS, BARCOS E AVIOES—Wanderley Cardoso
9		ADEUS INGRATA—Claudio Fontana (Columbia)
10		STORMY—Classics IV (RCA)

BRITAIN

(Courtesy Record Retailer)
*Denotes local origin

This Week	Last Week	
1	1	GET BACK—Beatles (Apple)
2	2	THE ISRAELITES—Desmond Dekker (Pyramid)
3	5	SENTIMENTAL FRIEND—Herman's Hermits (Columbia)—Monique Music (Wicker Music)
4	7	MAN OF THE WORLD—*Fleetwood Mac (Immediate)—Immediate/Fleetwood (Mike Vernon)
5	3	COME BACK AND SHAKE ME—Cliff Richard (Columbia)—Quill (Kenny Young)
6	4	GOODBYE—Mary Hopkin (Apple)—Northern (Paul McCartney)
7	9	MY WAY—Frank Sinatra (Reprise)—Shapiro Bernstein (Paul Anka)
8	8	BEHIND THE PAINTED SMILE—Iley Brothers (Tamla-Motown)—Jobete/Carlin (Eric Hunter)
9	6	POOR ISRAELITE—*Desmond Dekker (Pyramid) Spiera (Leslie Kong)
10	15	BOSEY—Simon and Garfunkel (CBS)—Pattern Music
11	10	WONDERFUL WORLD—Who (Track)—Fabulous (Kit Lambert)
12	11	DIZZY—Tommy Roe (Stateside)—MPL (Steve Barri)
13	12	ROADRUNNER—Jonnier Walker (Tamla-Motown)—Jobete/Carlin (Eric Hunter)
14	13	HARLEM SHUFFLE—Bob and Earl (Island)—Keyman Music (Marc Jean)
15	14	CUPID—Johnny Nash (Major Minor)—Cedar (Jerry)
16	23	RAGAMUFFIN MAN—*Manfred Mann (Fontana)—Gerry Bron/Manfred Mann)
17	16	IN THE BAD OLD DAYS—Foundations (Pye)—Dandelion Music (Tony Macaulay)
18	17	ALBATROSS—Fleetwood Mac (Blue Horizon)—Jewel (Mike Vernon)
19	25	MICHAEL AND THE SLIPPER TREE—Equals (President)—GLH Music (Eddie Holden)
20	18	THINK ABOUT LOVE—Beverley Sandie Shaw (Pye)—Sunbury (Ian Gray)
21	31	MONSIEUR DU PONT—Sandie Shaw (Pye)—Sunbury (Ken Woodman)
22	39	LITTLE GREEN APPLES—Roger Miller (Mercury)—Tree (Jerry Leiber)
23	40	PLEASE DON'T GO—*Donnie Elbert (Stateside)—Donna (Les Reed)
24	21	THERE AT LAST AWAY—Bob Dylan (CBS)—Feldmen (Bob Johnston)

DENMARK

(Courtesy Danish Group of IFPI)
*Denotes local origin

This Week	Last Week	
1	1	GET BACK—Beatles (Apple)
2	2	PIGEN OG HAANDKANDET—*Bjorn and Okay (Polydor)—Thorsen
3	6	GOODBYE—Mary Hopkin (Apple)
4	3	CASATSCHOK—*Birthe Kjaer (Metronome)
5	5	SORRY SUZANNE—Hollies (Parlophone)—Nordisk Musikforlag
6	4	DON'T PASS ME BY—Beatles (Apple)—Dagmar
7	7	RAINBOW CHASER—Nino Tempo
8	8	ICH SING HIN LIED FUER DICH—Heintje (Philips)—Intercord
9	9	BOOM BANG-A-BANG—Lulu (Columbia)—Chappell
10	—	SKORSTENSPEJDERK GIK EN TUR—Lulu and Liselotte Lyc & Hans H. Ley (Wilhelm Hansen)—Will Hansen

FRANCE

National
(Courtesy Centre d'Informations et de Documentation du Disque)

This Week	Last Week	
1		OH LADY MARY—David Alexan Winter (CBS)—Barclay
2		CASATSCHOK—Rika Zarai
3		Antibiotique—Blues Rouge
3		SIROP TYPHON—Richard Anthony (Tucson/Pathe Marconi) —NFC
4		LE PETIT PAIN AU CHOCOLAT —Joe Dassin (CBS)—Sugar
5		L'ORAGE—Gipsies Conquet (Festival)—Sugar
6		LE METEQUE—Georges Moustaki (Polydor)—Continental
7		ARLEQUIN—Dalida (Carrere/Philips)—Carrere
8		DESORMAIS—Charles Aznavour (Barclay)—French Music
9		AINSI QUE LA VIE—Christian Michel (CED)
10		MA BONNE ETOILE—Joe Dassin (CBS)—Sugar

International

This Week	Last Week	
1		CASATSCHOK—Dimitri Dourakine (Philips)—Bleu, Blanc, Rouge
2		LA POGGIA—Gipsies Cinquetti (Festival)—Sugar
3		I STARTED A JOKE—Bee Gees (Polydor)—Abstract
4		HEIDI—Barry Ryan (Polydor)—Pigalle
5		FIRST OF MAY—Bee Gees (Polydor)—Abigail
6		LINDBERG—Chartbreak et Forssier (Barclay)—Gamma
7		AINT GOT NO—Georges Guetta —Nina Simone (RCA)—United
8		CRIMSON AND CLOVER—Tommy James and the Shondells (Roulette)
9		TIME WAS—Canned Heat (Liberty-Pathe-Marconi)—Metric Music
10		LE TEMPS DES FLEURS—Yvan Rebeuff (CBS)—Sugar

FRANCE—Pop Album Chart
(Courtesy Centre d'Informations et de Documentation du Disque)

This Week	Last Week	
1		MUSIQUE—Christian Michel (CED)
2		REQUIEM—Christian Michel (CED)
3		ARAGUIZZ—Jean-Christian Michel (CED)
4		ET PUIS—Serge Reggiani (Polydor)
5		LE PETIT GARCON—Serge Gainsbourg
6		CASATSCHOK—Dimitri Dourakine (Philips)
7		CHANTS POLITIQUE DE LA VIEILLE RUSSIE—Yvan Rebeuff (CBS)
8		MA FRANCE—Jean Ferrat (Polydor)
9		LA NUIT—Les Ferro (Barclay)
10		REVE ET CAUCHEMAR—Hellyday (Philips)
11		L'ORAGE—Gipsies Manchia—Jerome (CBS)
12		ELOISE—Claude Francois (Fanche-Disques)

GERMANY

(Courtesy Der Musikmarkt)

This Week	Last Week	
1	1	ICH SING' EIN LIED FUR DICH—Jan Malcolm (Ariola)—Melodie Massiv
2	3	LIEBESLIED—Peter Alexander (Ariola)—Gertig-Ruhn
3	—	GET BACK—Beatles (Electrola/Apple)—Budde
4	8	PROUD MARY—Creedence Clearwater Revival
5	2	Siedlermarsch—Die Jung
6	5	CRIMSON AND CLOVER—Tommy James and the Shondells (Roulette)
7	4	HINTER DEN KULISSEN VON PARIS—Michelle Mathieu (Ariola)—Intro-Nero
8	—	BOOM BANG-A-BANG—Lulu (Columbia)—Chappell
9	—	DIZZY—Tommy Roe (Stateside)—MPL
10	5	LOVE IS LOVE—Barry Ryan (Polydor/MGM)—Abertbach

HOLLAND

(Courtesy Radio Veronica and Phonogram)

This Week	Last Week	
1	1	GOODBYE—Mary Hopkin (Apple)—Leeds-Bourne
2	9	GET BACK—Beatles (Apple) —Leeds-Bourne
3	3	THE ITSY-BITSY SPIDER—Philips) —Alsona
4	2	WHY—Tee (Imperial)—Veronica Music
5	8	SEASONS IN THE SUN—Fortunes (UA)—LA Music Publishing
6	4	THE WALLS FELL DOWN—Marbles (Polydor)—Bocart
7	5	THE LAST TIME—Rolling Stones—Gloria (Imperial)—Daylion Music
8	—	MENDOCINO—Sir Douglas Quintet (Smash)—Peer
9	7	ENSEMBLE—Mireille Mathieu—Francis Dumont
10	6	DON'JUAN—Dana Dee, Dozy, Beaky, Mick & Tich (Fontana)—Alfonas

JAPAN

(Courtesy Original Confidence Co., Ltd.)
*Denotes local origin

This Week	Last Week	
1		SCAT IN THE DARK—Joe Dassin (CBS)—Sugar
2	2	TOKINI WA HAHA NO NAI KO NO YONI—Carmen Maki (CBS Sony)—April
3	3	KAZE—Tbichiro Nordiko and Schubetts (Express)—Art Music
4	4	MINATOMACHI BLUES—Wada Akiko—Nichi-ei (Toshiba)
5	6	KIMI WA KOKORO NO YAMA—Daisuke Kosaka and HAITA HI MO ARU—Tokyo Nomination (Toshiba)—Geion
6	5	UTSUKUSHIKI AI NO OKITE/KAZE WA SHIRANAI—*Tigers (Polydor)—Watanabe
7	7	BLUE LIGHT YOKOHAMA —*Ishida Ayumi (Columbia) —Nichi-ei
8	16	NANAIRO NO SHIAWASE —*Pinky and Killers (King) —Ali Staff
9	9	GOOD NIGHT BABY—*King Tones (Polydor)—J&K
10	8	HATSUKOI—*Okawa Tomoko (Toshiba) —Nichi-ei
11	11	SHIRANAKATTA NO—*Ito Papaya (Columbia) —Nichi-ei
12	13	MAMONARU ONNA—*Liverpool—Rinky and Dinky (Toshiba) —Nichi-ei
13	10	OB-LA-DI, OB-LA-DA—Beatles (Apple)—Northern
14	18	JINGI—*Kinjima Saburo (CBS)—Sugar
15	19	KYOTO, KOBE, GINZA—*Hashi Yuko (Victor)—Nihon
16	14	MY WAY NO MARCH—Sandro Kaneda (Crown)—Crown
17	—	SHINJUKU SATURDAY NIGHT—*Aoe Mina (Victor)—Victor
18	15	FUSHIGINA TAIYO—Yamamoto Jun (Capitol)—Inchinose
19	20	BOKUWA MOETEIRU—*Oe Kenzaburo (CBS)—Sugar
20	12	L'AMORE E UN MIRACOLO—Ben Tibbs and Rosanna (Columbia)—Nichi-ei

MEXICO

(Courtesy Radio Mil)

This Week	Last Week	
1		TE DESEO AMOR (I Wish You Love)—Trini Lopez de Saltillo (Reprise)
2		SIMPLEMENTE UNA ROSA—Los Locos (Musart)
3		VOLVERAS POR MI—Chelo y su Conjunto (Orfeon)
4		ELOISA (Eloise)—Barry Ryan (MGM)
5		ENCADENADO A UN RECUERDO—Cansked on a Memory—Los Angeles (Capitol)
6		TREBOL Y CARMEN (Crimson and Clover)—Tommy James and the Shondells (Roulette)
7		GENESIS—Los Dug Dug's (Capitol)
8		POR AMOR—Sonia Lopez (CBS)
9		MAZMI UNA—Cuarteto Mi Me Mu Up, Buterscuy)—Foundations (Pegasus)
10		ALGUIEN CANTO—Monna Bell (Musart)

NEW ZEALAND

(Courtesy New Zealand Broadcasting)
*Denotes local origin

This Week	Last Week	
1	1	CRIMSON & CLOVER—Tommy James and the Shondells (Roulette)
2	3	MONDAY, MONDAY—Mamas and Papas (Stateside)
3	9	GOODBYE—Mary Hopkin (Apple)
4	2	WHERE DO YOU GO TO—Peter Sarstedt (United Artist)
5	6	SURROUND YOURSELF WITH SORROW—Cilla Black (Parlophone)
6	—	GALVESTON—Glen Campbell (Capitol)
7	7	THE GROOVIEST GIRL IN TOWN—Pretty Things (Fontana)
8	—	SORRY SUZANNE—Hollies (Parlophone)
9	4	GAMES PEOPLE PLAY—*Alan Clarke (HMV)
10	5	HONEY DO—*Challenge (Impact)

NORWAY

(Courtesy Verdens Gang)
*Denotes local origin

This Week	Last Week	
1	1	BOOM BANG-A-BANG—Lulu (Columbia)—Thore Ehrling
2	2	GET BACK—Beatles (Apple) —Sonora
3	6	GOODBYE—Mary Hopkin (Apple)—Sonora
4	4	JUDY MIN SOM—Tommy Koerberg (Sonet)—Bendiksen
5	3	SORRY SUZANNE—Hollies (Parlophone)
6	5	OJ OJ OJ SA GLAD JEG SKAL BLI—Kjell Sjovoe (Triola)—Bendiksen
7	9	WHERE DO YOU GO TO—Peter Sarstedt (United Artists)—Artists Agency
8	7	HEJ CLOWN—Jan Malmsjoe (CBS)—Sugar
9	8	LENGTEN BORRE (Triola) —Bendiksen
10	—	MONSIEUR DUPONT—Sandie Shaw (Pye)—Sweden Music

PHILIPPINES

This Week	Last Week	
1	1	DIZZY—Tommy Roe (ABC) —Manco, Inc.
2	3	TIME FOR THE SEASON—Zombies (Date)—Manco, Inc.
3	1	INDIAN GIVER—1910 Fruitgum Co. (Buddah)—Manco, Inc.
4	1	WILL—Beatles (Apple)—Dyno Products, Inc.—Vic Lewis (CBS)—Manco, Inc.
5	2	THIS GUY'S IN LOVE WITH YOU—Herb Alpert (Tijuana Brass) (A&M)—Manco, Inc.
6	4	TOGETHER—Dino, Desi & Billy (RCA Victor)—Filipinas Record Corp.—Ray Peterson (Reprise)—Manco, Inc.
7	8	SWEETER THAN SUGAR—Ohio Express (Buddah)—Manco, Inc.
8	10	LIVE FOR LIFE—Jack Jones (Kapp)—Manco, Inc. Sergio Perce y su Organo (CBS)—Manco, Inc.
9	6	THOSE WERE THE DAYS—Bobby Vinton (Epic)—Manco, Inc.
10	9	THE MORE I LOVE YOU—Ray Anthony (Raswood)—Manco, Inc.; Bros and Rene (D'Swan International) —Puerto Rico Int. Co.

POLAND

(Courtesy Polish Pathfinders Station)
*Denotes local origin

This Week	Last Week	
1	1	GAMES PEOPLE PLAY—Joe South—Lowery Music
2	2	I HEARD IT THROUGH THE GRAPEVINE—Marvin Gaye (Tamla-Motown)
3	14	SORRY SUZANNE—Hollies (Parlophone)
4	17	GOOD FEELS—Cliff Richard (Columbia)
5	5	YOU NEEDED ME—Turtles (White Whale)
6	6	PYTANIE CZY NASLO—*Czerwone Gitary (Pronit)
7	9	ONE ROAD—Love Affair (CBS)
8	19	MONSIEUR DUPOND— Sandie Shaw (Pye)
9	20	POD PAPUGAMI—*Niemen (Pronit)
10	3	SOMEDAY SOMEWHERE WITH SORROW—Cilla Black (Parlophone)

PUERTO RICO

(Courtesy "RAQO El Mundo)
*Denotes local origin

This Week	Last Week	
1	1	GENESIS *Lucecita (Hi Parade)
2	2	CANCION LATINA—*De Kalaf (Hi Parade)
3	3	ATRAS—*Los Pleneros de la Cresta (Borinquen)
4	4	DIMENSION (Soul City)
5	5	NO, NO, NO—Ben Jerse—L. Rodriguez (Velez)
6	7	CONTIGO Y EN TODO—Trio Los Condes (Gema)
7	8	ALGUIEN CANTO—Raul (Remo)
8	10	ALEJANDRO (Columbia-Rodriguez)
9	11	EL GAGO—Johnny Ventura (Merengue)
10	9	DIZZY—Tommy Roe (ABC)
11	6	SOY DICHOSO—Tomeny Olivencia (Inca)

SOUTH AFRICA

(Courtesy Southern African Record Manufacturers Association Ltd.)
*Denotes local origin

This Week	Last Week	
1	2	SORRY SUZANNE—Hollies (Parlophone)—Ron Richards (Ron Richards)
2	1	INDIAN OVER—1910 Fruitgum Co. (Buddah)—Kasenix-Katz—Belinda (Gold)
3	—	WHERE DO YOU GO TO MY LOVELY—Peter Sarstedt (United Artists)—Artists Agency—Marion Mac Tiernan (Island)
4	—	GAMES PEOPLE PLAY—Joe South—Lowery Music (EMI)
5	3	DIZZY—Tommy Roe (ABC Paramount)—Sister Bart—Intersong (Wes Farrell)
6	6	AQUARIUS/LET THE SUNSHINE IN—5th Dimension (Soul City)—Jones, Hope—United Artists (Tell)
7	8	FEELIN' SO GOOD—Archies (RCA)—Larrec (Teal)
8	10	MONSIEUR DUPONT—Sandie Shew (Pye)—Belinda, Gem (Teal) Towns
9	9	CRIMSON AND CLOVER—Tommy James and the Shondells (Roulette)—Big Seven Music (Tom Clayton)
10	4	HEARD IT THROUGH THE GRAPEVINE—Marvin Gaye (Tamla-Motown)—Whitfield —Jobete (EMI)

SPAIN

(Courtesy of El Gran Musical)
*Denotes local origin

This Week	Last Week	
1		CUENTAME—*Formula V (Fonotrack)—Ediciones Musicales Fontana
2		CASATSCHOK—*George Dann (Discophon)—Ediciones Musicales Fontana
3		MAMA (in Spanish)—Jean Frankie—Ediciones Musicales Fontana
4		MAMA—Jean Frankie—Ediciones Musicales
5		VIVO CANTANDO—*Salome (Belter)—Ediciones Musicales Belter
6		LAS FLECHAS DEL AMOR/ LA FIESTA—*Los Bravos (Hispavox)—Chappel Iberica Ediciones Musicales
7		BOOM-A-LA-BANG—*George Dann (Discophon)—Ediciones Musicales Fontana
8		SINNER MAN—*Los Tamara (Pequeno Mundo (Sonoplay) —Ediciones Quiroga
9		LA MUCHACHA DE LA PLAZA—*Los Angeles (Hispavox)—Ediciones Musicales
10		LA PALOMA—*Juan Manuel Serrat (Zafiro)—Grupo Editorial Armonico

Tony Award.

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Billboard **Album Reviews**

MAY 24, 1969

POP

ROBERT GOULET'S GREATEST HITS—
Columbia CS 9815

Robert Goulet has become one of Columbia's biggest album and single record sellers, and now in one exciting package, they offer a collection of some of his finest performances. Included is his initial claim to recording fame, "If I Ever Lose This Heaven," and all of his smash hit "We Love Forgive Me," along with other Goulet gems, such as "This Is All I Ask" and "Summer Sounds."

POP

MOODY BLUES—On the Threshold of a Dream.
Deram DES 18025 (S)

The Moody Blues offer more of their pop-orchestral excursions through the rock universe with their unique tapestry of sound and suggestion. Soaring heavily on the charts with their previous blends of music and electronics, the Moodies have created another gem-like album, a more rock-oriented weave that features a new single, "Never Comes the Day," plus 9th sure shots like "So Deep Within You," and more.

POP

VARIOUS ARTISTS—
Super Oldies, Vol. 5.
Capitol STBB 216 (S)

Material in this two-LP set ranges from the recent hit "Galveston" of Glen Campbell to the years-ago hits of Nat King Cole ("Ramblin' Rose") and the Lettermen ("Goodnight Sweetheart"). Among the 40 featuring the Beatles, Bobby Vinton, Freddy and the Dreamers, the Seekers, and Chad & Jeremy are here, too. A sterling package of hits.

POP

VARIOUS ARTISTS—
Buddah's 360 Degree-Out.
Buddah BDS 5039 (S)

Included in the de luxe package is an extraordinary spin-around cover, an explanation of the Buddah music philosophy, and a list of the record company's executives. This merchandising is supported by an outstanding collection of artists on the disc, including the Steeltown Bridges' "Hurt But Could Happen," the 1910 Fruitgum Co.'s "Indian Giver," the Lovin' Spoonful's "Summer in the City" and more.

POP

LOU RAWLS—The Way it Was/The Way it Is.
Capitol ST 215 (S)

Capitol's triple-market threat Lou Rawls applies his smooth, winning style to a variety of tunes enhanced for mid-market buyers and fans of Rawls' slick musical manner. Donovan's "Season of the Witch" and Otis Redding's "Fa Fa Fa" highlight this cool-hued package also featuring Thomas Wade Jones' "Dream Painter" and "Gentle of My Mind." Rawls' latest venture, bolstered by the range of material, should score heavily on the charts.

POP

FLOYD CRAMER—
Class of '69. RCA Victor LSP 4162 (S)

Floyd Cramer, like wine and cheese and other good things in life, continues to improve as the years go by. This has to be the most sensational album he has created yet. He takes up the explorations of the Beatles on "Ob-la-di, Ob-la-da," he scores on "Germs People Play," he bites deep with "Little Green Apples."

POP

VARIOUS ARTISTS—
Super Soul-Dees, Vol. 3
Capitol STBB 179 (S)

Capitol Records features its contributions to r&b via its roster of pop-soul artists headed of course, by Lou Rawls and Nancy Wilson. This two-record sampler is a prime example of the label's soul sound, with brand-new tracks by Patti Drew, Jo Jo Acquinda, Bettye Swann, the Ohio Players and Willie Hightower. Also featured are Capitol STBB 179 (S) "Tie In Crowd," Gene Chandler's "Duke of Earl" classic and Chuck Berry's "Nadine."

POP

ENOCH LIGHT & THE GLITTERING GUITARS—
Project 3 PR/SD3850 (S)

Enoch Light's Glittering Guitars really do "glitter," as you can soon hear by the exciting performances on this altogether fetching collection. With ease, the ace recording team has built a program of hits into the heart of mostly recent hits such as "You Showed Me," "La Mucha Que Te Quiero," "Light My Fire" and "The Look of Love." Top programming fare with much sales potential.

POP

PAT BOONE—Departure.
Tetragrammaton T 118 (S)

Boone proves in this commercial initial package for the label that he is an "today" as the composers who have written his material. John Stewart, Biff Rose and Tom Rush are among the new writers represented here with fine success. Include "July You're a Woman," Fred Neil's "I've Got a Secret," and Rose's poignant "Hello." His performance of Loudermilk's "Break My Mind" is a standout in this highly commercial package.

POP

BIFF ROSE—
Children of Light.
Tetragrammaton T 116 (S)

In the title song of his new LP, Biff Rose sings of the unequal rhythms of life, while throughout he plays with the unusual rhythms of his own lyrics. Rose's first, his second LP, should succeed beyond the first one as the "Thorn in Mrs. Rose's Side" continues to prick affectionately at life's paradoxes with understanding warmth, and individuality that not only makes them unique and salable, but loveable as well.

POP

AL HIRT—Here In My Heart.
RCA Victor LSP 4164 (S)

Eleven evergreens become the setting for Hirt's clear and lyrical trumpet artistry. Renowned for his improvisational abilities, Hirt brings a strong melody line into the spotlight. Badio exposure of such cuts as "It's Magic" and "Again" should spark great sales action.

POP

DON KIRSHNER CUTS "HAIR"—
RCA Victor LSP 4174 (S)

With the score of the Broadway musical "Hair" dominating the pop charts these days, this fresh, creative and dynamic treatment of the score is one of the best and should prove an important chart item. Kirshner, discoverer of much of today's talent and music, comes up a winner again with the arrangements of Herb Bernstein who adds just the right new touches of style and classics to make the score sell all over again.

POP

JACK GOLD ORCH. & CHORUS—
It Hurts to Say Goodbye.
Columbia CS 9851 (S)

"It Hurts to Say Goodbye" was an initial easy-listening hit single for Gold, the song-writer-producer-turned-record artist and his aggregation. This and 10 other songs, mostly from the recent hit single bag, have been given the same treatment: solid arrangements by Ernie Freeman, lots of rhythm, and a strong chorus. Listening is very easy indeed, and the LP should compete successfully for radio play and sales.

COUNTRY

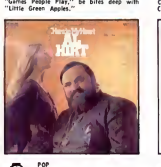
MERLE HAGGARD—
Same Train, a Different Time.
Capitol SWBB 223 (S)

Merle Haggard pays his dues to the father of country music—Jimmie Rodgers—in a collection of tunes that will not only become a collector's item, but prove one of the most entertaining LP's of the year. "Waitin' for a Train," "Mules Skinner Blues," and "Miss the Mississippi and You" are all here in original style.

COUNTRY

RAY PRICE—Sweetheart Of the Year. Columbia CS 9822 (S)

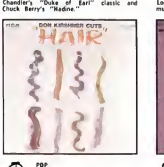
Ray Price has never been in better voice than on these cuts. They include the big single, "Sweetheart of the Year," "Lincoln Park Inn," "You Gave Me a Mountain" and many more. These performances are loaded with heart and soul, and the package is must merchandise.



COUNTRY

VARIOUS ARTISTS—
Blue Ribbon Country, Vol. II.
Capitol STBB 217 (S)

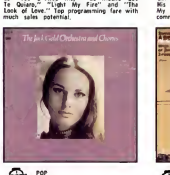
Riding on the success of the first souvenir Volume One of Blue Ribbon country hits, Capitol now offers a worthy companion piece with 20 more recent winners. Glen Campbell's "Galveston" and "Wichita Lineman" are here along with Buck Owens' "Sweet Rosie Jones" and Sonny James' "Only the Lonely" and "Born to Be With You," among others by Merle Haggard, Wynn Stewart, Ferlin Husky and Jeannie C. Riley. More top sales assured.



COUNTRY

STONEWALL JACKSON'S GREATEST HITS—
Columbia CS 9770 (S)

This is a companion volume to Stonewall's first package of his greatest hits on Columbia; and like that one, this will do well in country markets. Stonewall is a staple in the field, and the performances here are really great. They include "Old Showboat," "Grannen Pastures," "If Heartaches Were Wine" and many others.



JAZZ

LEE MORGAN—Charisma.
Blue Note BST 84312 (S)

Tasty, unfrilled album from a star group led by trumpet player Morgan and aided by to sassist Jackie McLean, tenorist Hank Mobley and pianist Duke Pearson. Recorded three years ago this is the kind of jazz that would be called "hard bop" a couple of years before that. Hard swing, riffs, inspired, and soulful—jazz with strong roots. "Somethin' Cuta" is a good sample track.

CLASSICAL

HAYDN: SYMPHONIES Nos. 88 & 102 New York Philharmonic (Bernstein). Columbia MS 7259 (S)

Bernstein adds still another click in his two excellent readings here. He gives the No. 88 an inspired interpretation, calling for and demanding the best from the Philharmonic. And it is in the No. 102 that the conductor lights up the classical heavens with a totally striking effort.

CLASSICAL

SCHUMANN: PIANO QUINTET/ BRAHMS: HORN TRIO—
R. Serkin / Tree / Bloom / Budapest Quartet, Columbia MS 7266 (S)

Serkin serves as inspirational force in catapulting the distinguished Budapest String Quartet to a particularly sparkling performance. In the Brahms work, the illustrious trio can do no wrong in a penetrating reading.

Album Reviews

POP

CHAD MITCHELL—Chad. Brit 6028 (S)

Chad Mitchell is sinner of many dimensions. In this LP, he seques neatly from such pop clicks as "Bath Sides Now" and "Let's Get Together" to more serious, lengthy pieces as "Love Trilogy" and "Goodbye & Hello" with equal impact. Mitchell's following will grow larger because of this entry.

POP

CAROLYN FRANKLIN—Baby Dynamite! RCA Victor LSP 4160 (S)

Carolyn Franklin is Aretha's sister but she's got enough vocal pizzazz to ride to the top without coasting in on her family's name. She's got a powerhouse style that hits hard and goes a long way. All the songs excellently display her pyrotechnics and the LP was produced with care by Buzz Wiflis.

POP

BERT SOMMER—The Road to Travel. Capitol ST 188 (S)

Bert Sommer, one of the original members of the Broadway cast of "Hair," steps out on his own with unusual impact. He's a songwriter as well as a singer and he's tops in both departments. His style, in writing and delivering, is in the young contemporary groove and he's sure to go far.

COUNTRY

GEORGE MORGAN—Sings Like a Bird. Stop LP 10009 (S)

With "Like a Bird" flying high, George Morgan has a big winner in this LP. But the album doesn't just rest on the attraction of one hit. Morgan, undoubtedly one of the greatest stylists of our times, mellows his version of "I'm Throwing Rice"—beautiful. There's also excellent performances of "Wichita Lineman" and "Little Green Apples."

LOW-PRICE CLASSICAL

RARTOK: VIOLIN CONCERTO—Menuhin/Minneapolis Symphony (Dorati). Mercury Wing SRW 16104 (S)

Menuhin's mastery of the violin is exemplified on this LP as he performs the variety of themes with brilliance. Dorati and the Minneapolis are the perfect associates on this perfect musical partnership, from the calm opening to the stormy endings.

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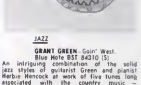
FOLK

TOM GHENT—Tetragrammaton T 113 (S)

Sounding something like a cross between Eric Anderson and Tim Hardin, but with a folk style as unique and distinctive as either, Tom Ghent writes and sings songs with a rare combination of and a fullness that is continually surprising. His songs like "Merri-Go-Round" and "Corrine" he should quickly attract progressive play and underground attention but every cut reveals another dimension of this refreshing new artist. Much commercial appeal in folk areas.



JAZZ

GRANT GREEN: Goin' West. Blue Note BST 84310 (S)

An intriguing combination of the solid jazz styles of guitarist Green and pianist Herbie Hancock at work of five tunes long associated with the country music: "Tumbling Tumbleweeds," "I Can't Stop Loving You," "Wagon Wheels" and "Red River Valley." The current widening interest in all things country can't help but aid this album's sales, although the jazz is uncompromising.

JAZZ

LARRY CORYELL—Lady Coryell. Vanguard/Apostolic VSD 6509 (S)

This album has several things going for it—not the least of which is that this album under its own name has acquired many plaudits and some fans as a member of the Gary Burton quartet and his name has a strong cult among underground fans as a solid bridge between the hard rock and jazz styles. This is mainly guitar and drums (Bobby Moses, an old compatriot, or Elvin Jones) and mainly Coryell originals. One surprise is some Coryell vocals that are touchingly blues.

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Sheet Music Info

Music of Today—Brimhall

by: Jude Porter

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The sound of today's top groove begins HERE . . . WITH THESE BRAND NEW "First-To-You" SWINGIN' SHEETS!! Prediction: You'll be seeing each of these in the TOP 10!

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Lovely ballad by (sounds like Tom Jones) . . . John Rowles.

FEELIN' ALRIGHT?

(Joe Cocker does it . . . rhythmically, puts it mildly.)

I'VE BEEN HURT

(An exciting West Indian "sca" sound by Bill Deal & the Rhondels.)

LODI

(A "Creole" style folk-rock ditty served up "ten drawer" by Creedence Clearwater Revival.)

(Back-to-Back Success . . . by the "Revival" . . . sounds like Country-Rock-Bayou . . . and that's sayin' something!) . . .

BAD MOON RISING

(Here comes Steppenwolf . . . with a powerful "psych-rock" rouser . . .

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GET BACK
WHERE'S THE PLAYGROUND, SUSIE?
PRETTY WORLD
EVERYDAY WITH YOU GIRL
BLACK PEARL
HEATHER HONEY
MORE TODAY THAN YESTERDAY
GITARZAN
GOODBYE
YOU DON'T NEED ME FOR . . . ANYTHING, ANYMORE

AND . . . the lucky 11th song is a country break-out . . . a "standard" comin' back BIG . . .

RUNNING BEAR

(Sonny James is makin' it a monument!)

TOP NOTE . . .

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Musical Instruments

Exhibitors Call AMDIE a Success; Some Critical of Attendance, Boycott

• *Continued from page 1*

by exhibitors. They simply got scared: Merson Musical Instrument Products' T. Warren Hampton said, "In the beginning, I didn't give a damn if the AMDIE show was a success or not. While other exhibitors were so scared, we were afraid to come in here. In fact, Merson was the first company to sign for the show. Most companies sit back and wait for someone else to make the first move. As for those who backed out, they're the losers.

"The show is a tremendous success and we're very happy with it. I flew in 500 dealers by chartered plane. The first day, we did more business than we did all last year at the National Association of Music Merchants (NAMM). For this, I took the biggest room here at the convention center. Next year, I'll take twice as much space.

"We simply did more business with less effort than ever at NAMM. The accommodations here in Las Vegas are fantastic. The Chamber of Commerce has been over backwards. As for this year's NAMM show, I am undecided on whether we will exhibit. I still have three days to decide."

Equally enthusiastic was the reaction from Thomas Organ Co. product manager Joe Frindt. He said:

"Basically, we look at the show as another attempt to service our dealers. It gives us a chance to meet the people in the factory who don't normally go to shows. In short, the show provides good two-way communication. We don't even think of comparison of shows. "As far as we are concerned, AMDIE is definitely a success. Las Vegas is a natural place for a music show. The exhibit hours of seven to five have worked out real well.

Speaking for the Vox Division of Thomas, Lawrence Stanley said: "This show is such a new concept. Vegas has an aura which is not different. It's a kind of fun, exciting type of thing. Next year, it will be 10 times as big. The reaction from our people has been very much pro-Vegas."

Meanwhile, Leland James, vice-president, M. Hohner, Inc., said his company had no complaint about traffic: "There is no question about the show's success. We have even had a lot of East Coast dealers visiting us. The only problem we have faced is the noise from some of the other exhibits.

"We have been very busy and I think this speaks for the show. I hope and think the customers will be impressed enough to come back next year. We plan on coming back. I'm quite certain there will be quite a few more exhibitors next year."

Keith Dodd, vice-president of Kustom Electronics, Inc., also had no complaints about traffic:

"The attitude here is real good. Las Vegas offers more things for people to do. As for the show itself, the exhibit hours aren't as strenuous. The show is simply more relaxed.

"The first day, we wrote 65 per cent of the amount of business we did in Chicago. This is quite good, considering this is AMDIE's first year. The location is real good. One thing about Chicago is that East and Midwest dealers are well represented, but there are few West Coast and Rocky Mountain dealers. Here at this show, all areas of the country are well represented. We're writing a lot of business from the East coast. Whether these dealers will also be in Chicago, I don't know.

"Timing is a problem. The shows are too close together. If this continues, people will pick one show over the other and I think this show will mushroom.

"We'll definitely be back. I sum the show up a success. It will grow. They got it off the ground. I was a little concerned about distractions, but with show hours, there is still plenty of time for play. This was a good move on AMDIE president Ed Phinney's past. I think the format of exhibit hours would be excellent for the Chicago show. In short, Phinney has a winner. As for next year, I would guess that just about everyone who held out will be exhibiting."

Magnus Hendell, president, Magnus Hendell Associates, Inc., the marketing division of Dandelectro, cited "tremendous reaction" to the company's kilo-

(*Continued on page 72*)

PLEXIGLASS GUITAR IN AMDIE'S PRODUCT ARRAY

LAS VEGAS—A plexiglass guitar, in both bass and lead models, and an organ weighing 4,500 pounds with cast aluminum bass were among the prototypes displayed here last week at the American Music Dealers Industry Exhibit (AMDIE).

Several "firsts" were unveiled. Among them was the Dan Armstrong guitar, shown by the Ampeg exhibit. The instrument, shown as a prototype with bass and lead models, featured a plexiglass Boyd, which was explained by Doyle Holloway:

"The beauty of the plexiglass is not for a see-through effect but to create a dense surface. With this, the guitar cannot absorb sound in any way. We call this a guitar player's guitar and we want it to jump out at the market. The suggested list is $299 with extra pick-up. In short, the reaction here at the show has been great."

Exhibiting for the first time was Frisco Sound, which displayed its sound systems. Included in the line was the Frisco Organ-lead Command Control Center which may be used with any of the Frisco power units or several of them together to provide up to 1,500 r.m.s. watts of directional power.

The EX21 organ, a promotional piece, was on display at the Yamaha exhibit, where artist Koichi Oki provided the demonstration. Oki came here from Japan for a series of Yamaha events, including the National Association of Music Merchants (NAMM) show in Chicago.

"This organ is not for sale," explained sales manager John McLaren. "It is strictly an engineering piece. The organ is capable of doing anything. The unit weighs 4,500 pounds and the base is molded cast aluminum. It's all one piece."

NAMM Adds To Exhibitors

CHICAGO — The National Association of Music Merchants (NAMM) has released its first supplement list of exhibitors for the trade group's June 22-26 Music Show at the Conrad Hilton Hotel here. The new group brings the total of exhibitors to 218.

Additions: ARC Sound, Inc.; Continental Label Co.; Garnet Amplifier Co., Ltd.; Walter Kaye & Son, Inc.; C. Meisel Music; Music Trades magazine; Penzel, Mueller & Co.; Piano Technicians Guild, Inc.; Wilhelm Schimmel Piano—Fortefabrik GmbH; Sound Amplifiers —Accorgan Corp.; Taurus Guitarras Lutherie; Vikoa, Inc.; Sound Division; Worldwide Musical Instrument Co.

CMI Exhibit

CHICAGO—Chicago Musical Instrument Co. (CMI) will again have its massive exhibit covering one quarter acre area at the Pick-Congress Hotel here June 22-26 to coincide with the National Association of Music Merchants (NAMM) convention. NAMM's show will be at the Conrad Hilton.

CMI lines to be represented consist of Gibson, Lowrey, Olds, Story & Clark, Fairfisa, Reynolds, Maestro, Cordovox, Lewis, Kalamazoo, Epiphone, Ultratone, Symmetricut and Tonette.

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DEALERS LIKE AMDIE HOURS; SOME GRIPES

LAS VEGAS—Music dealers attending the first American Music Dealers Industry Exhibit (AMDIE) show here last week praised the relaxed five-hour exhibit period, were universally happy with the amount of entertainment available but many hoped for more participation by both dealers and exhibitors:

"More dealers and more exhibitors should have been here," said Harry Kammerman, of Harry Rhe K's Music Shack, Brooklyn, N. Y. "CMI and Fender should have been here. But the new companies I wanted to see, such as Frisco Sound, are here.

"The potential of this show is good. The exhibit hours are great. It has to be that way."

Ed Schaeffer, of Schaeffer Music, Billings, Mont., also stressed the need for more dealers and exhibitors:

"Particularly, I would like to see those companies I represent, such as Wurlitzer. I have gone to the National Association of Music Merchants every year but I'm not going this year. I'd much rather come to Las Vegas. They should rotate the show between here and Honolulu. The show's potential is fantastic."

Another reaction was voiced by Brian Whitman, Whitman Piano Co., Anaheim, Calif.:

"I like the show but there is not enough attendance. The timing is wrong. It should be a fall show. There is too much duplication, another problem is that too many manufacturers boycotted the show. As far as I'm concerned, there is a need for this show and they can move the Chicago show here. It was a great first attempt."

NAMM Clinic

CHICAGO—Guitarist George Van Epps, guitarist and teacher Ronnie Lee and Robert Johnson, vice-president, C. F. Martin & Co., will participate in a clinic at the National Association of Music Merchants (NAMM) Music Show. Jimmie Webster, Fred Gretsch, will moderate.

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Billboard **Folios**
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ENJOY THE GOLDEN SONGS OF GLEN CAMPBELL (Hansen)
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SONGS BY PAUL SIMON—Best of Simon & Garfunkel (Plymouth)
70 SUPER BLOCKBUSTERS FOR '70 (Hansen)
SWEET CHARITY—Vocal (Big 3)
SOUND OF MUSIC—Vocal (Chappell)

American Music Dealers Industry Exhibit Scenes

MUSIC DEALERS and exhibitors line up to register at last week's American Music Dealer's Industry Exhibit (AMDIE) at the Las Vegas Convention Center.

JAM SESSION at the Ampeg Co., Inc. exhibit. Dan Armstrong, designer of guitars, peers at the photographer (left) while Dick Bredici studies the two musicians as others talk in background.

BONNIE HEATH, Jim Wade, R. C. Crooks and Al Simpkins (from left to right) at the Standel Co. exhibit booth.

NOVA GAIL Ball shows off some guitar picks at the Ernie Ball booth.

NORM WEILAND plays a tune for Joseph Saltzman (center) and Mitchell Levine at the Sorkin Music Co. exhibit.

BRUCE MARR and his wife talk about registration.

MERSON'S Miss Blue Chips, Janice Richards, is flanked by Randal Davidson, Musicland, Hendersonville, Tenn. (left), and Joel Fred Bynum, Town & Country Music, Fenton, Mo.

KUSTOM Electronics, Inc. sales manager Chuck McKinney (left) chats with president Bud Ross and vice-president Keith Dodd (right).

ED PHINNEY, AMDIE president, and his daughter, Donna (left) and wife, Toni.

DORIC Organ's Alfred Mayer (left) shows a feature to Mr. and Mrs. Virgie Reed, Virgil Reed Music, Wray, Colo.

'Bound to Happen. Billboard's Ed Ochs

has gone completely underground. Then he was always underground, probing R&B in Soul Sauce and reporting the rock scene from Fillmore East. Ed's crisp writing and sharp insight will go heady and heavy, inside and under the "new" music in Billboard.

In June

Exhibitors Call AMDIE a Success; Some Critical of Attendance, Boycott

• Continued from page 71

watt amplifier, but also pointed to the need for more traffic. He added:

"I think there is a need for dealer incentives. However, the people we have seen have been good. I think the show was very well organized. Services have been excellent."

Ludwig's Henry Larson said his only complaint was "too much noise" and suggested that amps be confined to a certain area of the convention center next year. Meanwhile, Earl Matzkin described dealers as in a "buying frame of mind" and said the company is looking forward to next year's show.

Speaking for the Innovex Division, Hammond Corp. production supervisor Sheldon Bauer said:

"The show has far surpassed our highest expectations. The reaction to our product, the Condor Reed sound modulator, has been phenomenal. Many dealers have bought products at the show and we have set up a number of appointments. We have found that many dealers are attending their first show.

"Reaction from musicians here in town has been unreal.

"I have talked to several exhibitors who are already taking out options on next year's show. They are doubling their space."

A company new to the trade show scene was Frisco Sound, which featured its sound systems. Vice-president Geneva Key said:

"We like this show. Exhibitors are saying that NAMM will be good this year, but later it will go downhill. We have reservations for NAMM, but I don't know whether we'll go. We have written up some very big deals here."

At the Yamaha display, sales manager John McLaren said his company was very happy with the dealer turnout, but added:

"If I were a dealer, I would feel disappointed in not seeing more major companies exhibiting. There is also the problem of noise."

Jefferson Airplane's Dryden Plugs New Fiber-Glass Drum

By EARL PAIGE

CHICAGO—Spencer Dryden, drummer with Jefferson Airplane, the RCA Victor recording group, is endorsing a new fiberglass drum developed by Bob Grauso, who has formed Fibes Co. in Long Island, N. Y. According to Dryden, here last week for the group's free concert in Grant Park, the drum represents a breakthrough in design and brings drum development a step further in a technological race with other instruments.

Dryden, who would like to see drums designed in different shapes giving the effect of "living sculpture," said, "Instrument manufacturers have got to keep up with the elec-

tronic age. The young people today have grown up in an environment consisting of television, tape recorders, stereo players, FM radios and tape CARtridge equipment. Kids are used to being around machines and they are very conscious of the electronic developments in musical instruments.

"The drum has been left out in the electronic applications but I think the use of a fiberglass shell on this new drum Grauso has developed will be a step in the right direction. Drums using wood split and metal drum shells don't always have the tone that I want. The fiberglass shell gives a tone in between wood and metal."

Grauso, a former drummer, made a fiberglass drum for Art Brisley several years ago, according to Dryden, and was formerly associated with the Professional Drum Shop in Los Angeles, where Dryden saw the first fiber model.

The drum can be played with the head removed, but Dryden is playing it with the head on. He also uses two tom tom drums and a snare.

"I think drums and amplifiers should be designed in the form of sculpture and in an aesthetic effect to the act's setting. But, of course, this would mean building new drums and new carrying cases, so this development may be a long way off," he said.

Extends Taylor Entry Deadline

NEW YORK — The American Society of Composers, Authors & Publishers has extended the submission period for the 1968 ASCAP - Deems Taylor Awards until July 1. The awards are made each year to encourage excellence in American prose non-fiction writing about music and its creators. Judges for the 1968 awards are Deems Taylor, Douglas Moore, Dr. Virgil Thomson, Arthur Schwartz and Billy Taylor.

Nashville Scene

Charlie Dillard, operations manager at WPFA, Pensacola, says the **Charley Pride** show more than a full house at Municipal Auditorium there, as the more than 3,100 on hand for one performance by **Pride, June Stearns,** and **Johnny Duncan.** . . . **George Richie** directed the **Charlie Walker** one album performance at the Longhorn Ballroom in Dallas. The date was booked by **Billy Deaton.** . . . **Alice Creech** of North State label played a package show in Raleigh, N. C., at the Dorton Arena with **Ernest Tubb, Jack Greene** and **Nat Stuckey.** Her performance was so well accepted she played a return engagement with **Jack Greene** at the Goldsboro, N. C., Fair Grounds a week later. . . . **Eric Boone** came home to announce the establishment of another nitlnoiwide chain of family restaurants, the Pat Boone Favorite Foods of America.

Lee Hurley of **Her Majesters** are on a long tour for the Richard Lutz Agency. Lutz, Neb., despite an injury sustained on the tour. She has been working under Mr. Mcdott's orders. After a 30-day vacation, Columbia's **Roy Drusky** returns to full schedule of one-nighters with a tour through the Midwest. Then he returned to Nashville for a week of album and single sessions produced by **Don Law.** After that there is a 14-day personal appearance swing starting in Wichita and ending in Hartford, Conn. . . . **Ray Sumner** park and fair dates will carry him into late August.

Chet Atkins will score and record the background music for a University of Tennessee documentary film during June and July.

Clay Hart, new country artist with Metromedia, has recorded an album of top country selections here, produced by **Tommy Allsup.** It will be titled "Spring" after Clay's single, which has taken off. Clay also will appear on the "Lawrence Welk Show" May 24.

. . . **Shelby S. Singleton** donated $6,000 to Nashville's YMCA and issued a challenge for all music industry businesses to match his donation in relationship to firm size. Shelby and **Dena Bell,** his executive vice-president, are serving as chairmen contacting and soliciting donations from music companies. Columbia's **Harold Hit** and Decca's **Owen Bradley** are working the music trade organizations inside the city, while Singleton has those outside the city limits. . . . Tree's **Jack Stapp,** State chairman for cerebral palsy, has conducted another successful telethon, this one at Jackson, Tenn.

Jones at NAMM

CHICAGO — Jack Jones, RCA Victor recording artist, will appear at the National Association of Music Merchants (NAMM) Music Show banquet, June 25 here, by Frankie Masters Orchestra is also set for the show.

GOLF TOURNEY JUNE 18-19

NEW YORK — The Professional Music Men's annual "Get Together & Golf Tournment" will be held June 18-19 at Kutsher's Country Club, Monticello, N Y. Heading the committee for the tourney are Frnnk Abramson, Lucky Carle, Leo Diston, Jerry Lewin, Bernie Polack and Hy Ross.

Album Reviews

• Continued

SPECIAL MERIT PICKS

CLASSICAL

VIVALDI: LIESTRO ARMONICO—I Musici, Philips World Series PHC 2-017 (S)
Fine all-around performance makes this package a bargain at this low price. Technicnet musicianship and an understanding of the selections pay off for all. An attractive cover, too.

GOSPEL

THRASHER BROTHERS—Rid'n High, Canaan CAS 9660 LP (S)
A very interesting, intriguing, inspiring group that uses twin trumpets on occasion to add a unique touch to "Walk Around Heaven" and "I Ask the Lord" displays the group's harmony, but one is left more interested by the combination of trumpets with vocals, as "Meeting in the Air"—a combination that could shake gospel fans the world over.

R&B

JIMMY McCRACKLIN—The Stinger Man, Minit LP 24017 (S)
Jimmy McCrackin separated blues from rhythm in his latest soul effort and really demonstrates his skill in the former. Sentences some big soul deals: "You Ain't Nothing But a Devil," "I've Been Trying" and "Stinger" are potential chart disks for the bluesy, down-home soul artist, while his new single, "What's Going On?" should send McCrackin spinning on the charts again. This time deeper in the contemporary blues bag.

LOU JOHNSON—Lou Johnson Soul Collection SD 9008 (S)
Atlantic's Jerry Wexler and Towd Dowd has brought r&b singer Lou Johnson back to the contemporary music scene from Dallas — via Muscle Shoals, Ala., and course—where he was performing locally. Back on wax with his recent "Rock Me Baby" single, Johnson suits for a spot on the charts, revisiting the Motown" "This Magic Moment," Ben E. King's "Don't Play That Song" hit and "Spanish Harlem."

FOLK

MARSHA MALAMET—Coney Island Winter, Decca DL 75109 (S)
Marsha Malamet makes an auspicious club debut here. This Brooklyn miss here has material that touches the right chords re revisiting the Motown" "This Magic Moment," Ben E. King's "Don't Play That Song" hit and "Spanish Harlem."

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WILL GANE ORCH—Strictly Dompoh. London SP 44122 (S)
FRANCES LAI ORCH.—A Man & A Woman. Hallmark SHM 777 (S)
LAMMI KAAZ—Try 30's Are Here to Stay! Decca DL 75108 (S)
THE CHARLATANS—Philips PHS 600-309 (S)
THE BIG BAD PEOPLE TAKE RUMBLE GUM—Philips PHS 600-310 (S)
THE OPEN WINDOW—Vanguard VSD 6515 (S)
GERALDO VESPAR—New Breeze from Brazil. Cadet LP 775 (S)
JOE BOZZI—Trumpet Italiano. Decca DL 75097 (S)
ALICE COOPER—Pretties for You. Straight STS 1051 (S)

COUNTRY ★★★★

TOMMY ALLSUP & THE NASHVILLE SURVEY—The Hits of Charley Pride. Metromedia MD 1004 (S)
BOTH SIDES OF THE CHISHOLM BROTHERS—Decca DL 75139 ★ (S)

CLASSICAL ★★★★

CHOPIN: POLONAISES—Alfred Brendel. Cardinal VCS 10058 (S)
THE JOLLY MINSTRELS—English / Joye Consort. Cardinal VCS 10049 (S)
PURCELL: CELESTIAL MUSIC / HOW DOES THE SEASONS DAY APAR—Various Artists/Accademie Monteverdiana Orch. (Steven). Cardinal VCS 10053 (S)

LOW PRICE CLASSICAL ★★★★

BEETHOVEN: QUARTET No. 12—Yale Quartet. Mercury Wing WCS 10054 (S)

JAZZ ★★★★

JOHN PATTON—Understanding. Blue Note BST 84106 (S)
INTRODUCTION JIMMY COX AND THE CONTEMPORARY JAZZ QUINTET—Blue Note BST 84202 (S)

INTERNATIONAL ★★★★

MIGUEL ACEVES—Tangos en Bolero. RCA Victor LSA 3163 (S)
LA TRONADELLA TAFATIA—RCA Victor MKS 1703 (S)
GHULAM ALI KHAN / MANOHAR KHAN—Jugalbandi: Duet for Sitar and Sarangi. Decca DL 79100 (S)

RELIGIOUS ★★★★

RICHARD ROBERTS—My Father's Favorite Songs. Word LS 5307 LP (S)
BILL PEARCE & DICK ANTHONY—The Rest of the Way. Word WST 8409 LP (S)

GOSPEL ★★★★

MARY JANE—How Wonderful. Word WST 8427 LP (S)
KEVIN JA KIM—No Greater Love. Word WST 8454 LP (S)

★★★★ 4 STAR ★★★★

POPULAR ★★★★

EARL GRANT—This Magic Moment. Decca DL 75100 (S)

Action Records

Singles

★ NATIONAL BREAKOUTS

OON'T LET THE JONESES GET YOU DOWN . . .
Temptations, Gordy 7086 (Jobete, BMI)

SEE
Rascals, Atlantic 2634 (Slocsar, ASCAP)

★ REGIONAL BREAKOUTS

MINOTAUR . . .
Jack Hyman, Command 4126 (Eastlake, ASCAP), San Francisco

Albums

★ NATIONAL BREAKOUTS

No National Breakouts This Week.

★ NEW ACTION LP's

ORIGINAL CAST . . .
Boys in the Band, A&M SP 4001 (S)

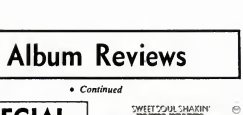
FIFTH DIMENSION . . .
Age of Aquarius, Soul City

ULTIMATE SPINACH . . .
MGM SE 4600 (S)

AUM . . .
Blues/plus, Sire SES 97007 (S)

JAIME BROCKETT . . .
Remember the Wind & the Rain, Oracle 0165 701 (S)

FAMILY . . .
Family Entertainment, Reprise RS 6340 (S)



The Young Hearts, one of the finest young soul groups emerging on the r&b scene, rise out of the Detroit area with a big, big sound and their new first album "Sweet Soul Shakin'" teamed together the soul quartet features their recent successes, "Little Together ones," "I've Got Love for My Baby" and their big disk, "Sweet Soul Shakin'," still capable of collectively establishing this polished soul act as a chart favorite.

BEST SELLING
Billboard
Jazz LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	18	**MEMPHIS UNDERGROUND** Herbie Mann, Atlantic SD 1522 (S)	3
2	1	**SOULFUL STRUT** Young-Holt Unlimited, Brunswick BL 754144 (S)	18
3	5	**SAY IT LOUD** Lou Donaldson, Blue Note BST 84299 (S)	11
4	3	**THE FOOL ON THE HILL** Sergio Mendes & Brasil '66, A&M SP 4160 (S)	24
5	2	**STONE SOUL** Mongo Santamaria, Columbia CS 9780 (S)	11
6	4	**ANOTHER NATURE'S SON** Rememy Lewis, Cadet LSP 821 (S)	12
7	6	**SILVER CYCLES** Eddie Harris, Atlantic SD 1517 (S)	13
8	7	**THE GREAT BYRD** Charlie Byrd, Columbia CS 9747 (S)	13
9	15	**MUCH LES** Les McCann, Atlantic SD 1516 (S)	10
10	14	**A DAY IN THE LIFE** Wes Montgomery, A&M SP 3001 (S)	35
11	9	**ROAD SONG** Wes Montgomery, A&M SP 3012 (S)	28
12	16	**SOUNDTRACK** Charles Lloyd, Atlantic SD 1519 (S)	12
13	20	**LIGHT MY FIRE** Woody Herman, Cadet LSP 819 (S)	4
14	12	**SHAPE OF THINGS TO COME** George Benson, A&M SP 3014 (S)	25
15	8	**THE WORM** Jimmy McGriff, Solid State SS 18045 (S)	22
16	19	**UNDER THE JASMIN TREE** Modern Jazz Quartet, Apple ST 3353 (S)	9
17	10	**MERCY MERCY** Buddy Rich Big Band, World Pacific ST 20133 (S)	28
18	13	**SUMMERTIME** Paul Desmond, A&M SP 3015 (S)	13
19	11	**FURTHER ADVENTURES OF JIMMY & WES** Jimmy Smith & Wes Montgomery, Verve V6-8766 (S)	10
20	—	**AMERICA THE BEAUTIFUL** Gary McFarland, SKYE SKR (S)	1

Billboard SPECIAL SURVEY For Week Ending 5/24/69

THE "NOW" CONFERENCE FOR THE RADIO INDUSTRY

2ND ANNUAL

radio programming FORUM

JUNE 19-22

WALDORF ASTORIA HOTEL N.Y.C.

SPONSORED BY BILLBOARD

THE AUDIENCE

PROGRAM MANAGERS

STATION OWNERS AND MANAGERS

DEEJAYS

RECORD COMPANIES

AND EVERYONE INVOLVED WITH INCREASING EFFECTIVENESS AND IMPACT OF RADIO

THE FORMATS

TOP 40 • COUNTRY • R&B

MIDDLE OF THE ROAD

PROGRESSIVE ROCK

STATION TYPES

AM & FM

LARGE, MEDIUM, SMALL

RURAL, METROPOLITAN

FEATURES

"SOUNDS OF THE TIMES" EXHIBIT

A first-ever exhibit of the actual sounds of trend setting stations in every format throughout the country. Tapes of the stations will be put on cassettes through the co-operation of the engineers of Norelco. You will hear the jingles, the commercials, the news approach, the deejays, the music and every aspect of a typical radio day. Representatives of the station will be on hand to answer your questions—an unprecedented chance for you to listen to what's happening in radio nationwide.

THE PROGRAM

THURSDAY, JUNE 19

12:00 noon-8:00 p.m.
REGISTRATION

3:00 p.m.-8:00 p.m.
EXHIBIT—"Sounds of the Times"

FRIDAY MORNING, JUNE 20

8:00 a.m.-12:00 noon
REGISTRATION

9:00 a.m.-12:00 noon

Session 1

The Dynamic Power of Radio

a. The Future of Radio—Decline, Growth or Status Quo
Miles David, President, Radio Advertising Bureau
New York, N. Y.

b. How and Why Radio Must Halp Stem Deterioration of City Life and Commerce
(to be announced)

c. The Vital Impact of Proposed Copyright Changes on Radio and the Record Industry
Harry Olsen, General Attorney
CBS
New York, New York

FRIDAY AFTERNOON, JUNE 20

12:00 p.m. - 1:30 p.m.
LUNCH

12:00 noon - 2:15 p.m.
EXHIBIT—"Sounds of the Times"

2:15 p.m. - 5:30 p.m.
CONCURRENT CONFERENCE SESSIONS
These five sessions are concurrent. Each session will be held in a separate room and rapeated. Evary ragistrant will selact two of tha fiva sessions, attanding ona at 2:15 p.m. and tha othar at 4:00 p.m.

Session 2

Finding the Hit Records

a. Checking Music Popularity in Your Market and Ralating It to Air Play
Norman Wain, Vice-President, Secretary
Westchestar Corporation
Ganaral Manager: WIXY-1260 and WDOK-FM
Cleveland, Ohio

b. Record Popularity Charts in Magazines and Newslettars—What Value Are They
Don Owens, Director: Charts and Reviews
Billboard Publications
New York, New York

Session 3

Building Your Audience With On-the-Air Promotions

a. What Practical Rasults Can On-the-Air Promotions Achieve for a Station?
Howard S. Kester, Vice-President, General Manager
KYI
AVCO Broadcasting Corp.
San Francisco, California

b. New Promotional Ideas—The Winners and the Losers
Charles R. Parker, Vice-President and Program Manager
Radio Station WDRC
Hartford, Connecticut

Session 4

The Need to Look at Your Station Objectively

a. Tha Dangar Flags That Indicate You Need to Maka a Changa
David R. Klemm, Director of Marketing and Operations
John Blair and Company
New York, New York

b. A Naw Way to Look at tha Impact of Your Station—Tha Brand Rating Indax
John E. Allen III, Ph.D., Vice-President
Brand Rating Rasaarch Corporation
New York, New York

Session 5

Top 40 Programming

a. Is Top 40 Radio Dying?
Bill Stewart, Operations Manager
WNOE Radio
New Orleans, Louisiana

b. What Variety of Music Should Top 40 Program to Compete Successfully?
John Borders, Group Program Manager
Texas State Network Owned Stations/and Network
Fort Worth, Texas

Session 6

Achieving Greater Impact With a Small or Medium Market Station

a. The New Records—Keeping Up With and Deciding Which to Play
Ron Fraiser, Program Director
WNOR Radio
Norfolk, Virginia

b. Competing With Major Stations Reaching Your Markat
Jack Murphy, National Program Manager
Susquehanna Broadcasting Co.
York, Pennsylvania

5:30 p.m.-7:00 p.m.
EXHIBIT—"Sounds of the Times"

6:30 p.m.-7:30 p.m.
ARTIST APPRECIATION COCKTAIL RECEPTION
A get-acquainted reception, strictly social will provide an opportunity for every ragistrant to meet and to socialize with a number of recording artists, rapresenting all types of music.

SATURDAY MORNING, JUNE 21

8:00 a.m.-9:00 a.m.
EXHIBIT—"Sounds of the Times"

9:00 a.m.-12:15 p.m.
CONCURRENT CONFERENCE SESSIONS
These five sessions are concurrent. Each session will be held in a separate room and rapeatad. Every ragistrant will salect two of tha five sessions, attanding ona at 9:00 a.m. and the other at 10:45 a.m.

Session 7

Selecting Records for Air Play

a. Picking the Records—Who Should Select Them and What Criteria Should Be Used
Deane Johnson, Program Director
Radio Station KDWB
St. Paul, Minnesota

b. How Do You Pick the Best LP Cuts?
Pat McMahon, Program Director
KRIZ Radio
Phoenix, Arizona

Session 8

Where Country Music Rides Today

a. Trends in Country Music Sound and Lyrics and Its Impact oe Pop
Jim Harrison, Program Director
Radio KFOX
Sonderling Broadcast Company
Long Beech, Californie

b. Programming e Modern Country Format
Jack Gardner, Program Director
KBOX Radio
Dallas, Texas

Session 9

How Important Are Personalities to the Station

a. Whet is the Difference in the Skills Required Today for the Successful Personality?
Allan M. Newman, Program Dlrcctar
KSFO Redie
San Francisco, Californie

b. How Do You Hendle Personalities Effectively—The Super Personality, the Over-the Hill Deejay, etc.
Richard F. Carr, Vice-President and General Manager
WIP Radio
Philedelphie, Pennsylvanie

Session 10

Outside Aids to Help Programming

e. Using Production Aids Effectively—IO Jingles, Sound Effects, Tradeouts, Show Promotions
Don Bruce, Vice-President
Airplay International
Division of Pepper & Tanner, Inc.
Memphis, Tennessee

b. Beyond Demographics—A New Research Approech of Completely Targeting Your Audience (Psychographics)
Frank Magid
Frank Magid Associates
Cedar Rapids, Iowa

Session 11

Developments in FM Radio

e. Whet Are the Prospects for FM Profitably Competing With AM?
Lynn A. Christian, President
Dawson Communications Inc.
Dallas, Texas

b. Two Success Stories of FM Programming
Peter V. Teylor, General Meneger
WJHB—Kaiser Broadcasting
Boston, Massachusetts

Robert Podesta, Owner-Maeager
KREP
Santa Clara, Californie

SATURDAY AFTERNOON, JUNE 21

12:30 p.m.-1:30 p.m.
LUNCH

12:15 p.m.-2:15 p.m.
EXHIBIT—"Sounds of the Times"

2:15 p.m.—5:30 p.m.
CONCURRENT CONFERENCE SESSIONS
These five sessions are concurrent. Each session will be held in e separate room and repeated. Every registrant will select two of the five sessions, at tending one at 2:15 p.m. and the other at 4:00 p.m.

Session 12

Middle of the Road Listening

e. How Costemporary Can Your Sound Be Without Chasing Listeners Away?
Donald L. Shafer, Program Director
WTAE Radio
Pittsburgh, Pennsylvaeia

b. Music vs. Personality—Determining How Much eed What Kind of Eech
Buzz Lawrence, Deejay
KHOW Radio
Denver, Colorado

Session 13

"The Day I Dreamed I Was a Program Director . . ."

a. Whet the Deejay Would Do
Dick Biondi, Deejay
WCFL Radio
Chicago, Illinois

b. Whet the Record Promotion Man Would Do
Wede G. Pepper, National Country Sales aed Promotion Manager
Capitol Records Distributing Corporation
Atlanta, Georgie

c. What the Advertiser Would Do
(To Be Announced)

Session 14

New Direction in Music

e. The Growth e Progressive Rock es e Music Format
John Detz, Station Meneger
WABX (FM)
Detroit, Michigee

b. The Broadening Listener Appeal of R&B Music
Al Jefferson
Radio Station WWIN
Baltimore, Maryland

Session 15

What Programmers and Deejays Should Know About Advertising

a. The Chenging eed Different Demends of National vs. Locel Advertisers
Ben Holmes
Edward Petry & Co., Inc.
New York, New York

b. How the Locel Station Can Creetively Produce Better Commercials
Larry K. Ryan, Program Director
LIN Broadcasting Corp.
KEEL Redio
Shreveport, Louisiene

Session 16

Setting Record Policy at a Station

e. A Re-examination—Should the Personelity Pick His Own Records
Lee Sherwood, Program Director
Redio Station WFIL
Philedelphia, Pennsylvanie

b. Deciding on Frequency of Playlist Additions and Play of Oldies vs. Top Records
Bill Sherard, Program Director
WAVZ, New Haven
(a Division of Kaps-Monohan Communeications)
New Heven, Conneclicut

5:30 p.m.-6:30 p.m.
EXHIBIT—"Sounds of the Times"

6:00 p.m.-7:00 p.m.
BILLBOARD DPEN HOUSE AND COCKTAIL RECEPTION AT THE BILLBOARD OFFICE AND ROOF TERRACE

SUNDAY MORNING, JUNE 22

10:00 e.m.-11:00 a.m.
CONCURRENT CONFERENCE SESSIONS
These two Sessions are concurrent. Each session will be in e separate room. You will heer oe tape the music described by the speeker, giving you a first-hend experience of the kind of sound that is heppening eow or will be breeking on the music sceee.

Session 17

New Trends in Modern Music

Frank Zappa
Bizarre Productions
Los Angeles, Californie

Peter Yarrow
Peter, Paul & Mary
New York, New York

Session 18

Innovations in Sound Introduced by Creative Recording Approaches

Phil Ramone, Executive Vice President
A & R Recording Inc.
New York, New York

11:15 a.m.-12:15 p.m.
ROUND TABLE CONFERENCE DISCUSSION—CONCURRENT SESSIONS
These five discussions are concurrent. Each will be held in e separate room. Each registrant will select one subject to attend. Each room will be set with round tables with ten people per teble. Under e discussion leeder, every group of ten persons will exchange ideas and experiences on prepared questions, relating to various espects of the one subject. The discussion approach will permit every registrant to discuss his individuel problems end to gein e host of new ideas from success stories—and feilures—of stetions throughout the country.

Session 19

Developing Teamwork at Station to Achieve Programming Goals

Khan Hemee, Progrem Director
KTSA Redio
Sae Antonio, Texas

Session 20

Deciding on Time, Frequency, Kind of News Coverage

Buddy McGregor, Progrem Director
Redio Stetice KNUZ
Houstoe, Texas

Session 21

How to Attract the Housewife Listener During the Day

George Williems, Netionel Program Director
Southern Broadcasting Company
Winston-Salem, North Carolina

Session 22

What Variety of Music and Non-Music Do Teens Want to Hear

Bob Todd, Program Director
WAKY Radio
Louisville, Kentucky

Session 23

Keeping Up With and Evaluating the New Record Releases

Berry E. Gaston, Operations Director
KFH Redio end KNF-FM
Wichita, Kansas

SUNDAY AFTERNOON, JUNE 22

12:45 p.m.-2:15 p.m.
LUNCH

GROWING SIGNIFICANCE OF COMMUNITY INVOLVEMENT FOR RADIO—PROGRAMS OF ACTION

AWARDS FOR COMMUNITY INVOLVEMENT

BILLBOARD PRESENTATION

2:15 p.m.-4:00 p.m.
EXHIBIT—"Sounds of the Times"

ARTISTS APPRECIATION NIGHT

On Friday evening at cocktails, the Conference will host a reception for artists who play and sing every type of music. Here's a rare chance to meet the names you have heard about and the people whose records your station is spinning.

Here's the meeting that anyone connected with the radio industry will not want to miss!

MAIL IN YOUR REGISTRATION TODAY

REGISTRATION FORM

Please register me for the BILLBOARD RADIO PROGRAMMING FORUM, June 19-22, Weldorf-Astorie, New York City. (If you wish to register others besides yourself from your organizietion, please send the nemes and payments on your letterhead.)

NAME: _____

TITLE: _____

COMPANY: _____

ADDRESS: _____

CITY, STATE, ZIP: _____

☐ Check enclosed (Registiretion Fee $125). Send registration eed check to **RADIO PROGRAMMING FORUM**, 9th Floor, 300 Madison Avenue, New York City, New York 10017.

Compiete refunds will be made for cancellations received before June 12. After that time e cancellation charge of $35.00 will be charged.

Spotlight Singles

NUMBER OF SINGLES REVIEWED
THIS WEEK 124
LAST WEEK 153

*This record is predicted to reach the TOP 40 EASY LISTENING Chart

TOP 20 POP SPOTLIGHT

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

DIANA ROSS & SUPREMES—
NO MATTER WHAT SIGN YOU ARE
(Prod. Gordy, Jr. & H. Cosby (Writers: Gordy-Cosby) **Jobete, BMI)**—Sure fire winner by the consistent chart toppers. Driving soul beat and topical lyric line will help this entry garner sales to surpass their recent "The Composer." Headed right for the top. Flip: "The Young Folks" (Jobete, BMI). **Motown 1148**

ISLEY BROTHERS—I TURNED YOU ON
(Prod. R. Isley-O. Isley-R. Isley) (Writers: Isley-Isley-Isley) **(Triple 3, BMI)**—A driving soul rocker with all the sales power of their million sales "It's Your Thing." The same explosive beat and dance appeal. This will take them right back to the top. Flip: (No Information Available). **T-Neck 902**

BLOOD, SWEAT AND TEARS—SPINNING WHEEL
(Prod. James William Guercio) (Writer: Thomas) **(Blackwood/Mooseniggers, BMI)**—Culled from their million dollar album, this driving swinger penned by David Clayton Thomas is a powerful follow-up to their "You've Made Me So Very Happy" smash. Flip is a soulful rocker with much potential as well. Flip: "More and More" (Chevis, BMI). **Columbia 4-44871**

BRIAN HYLAND—
STAY AND LOVE ME ALL SUMMER
(Prod. Ray Ruff) (Writers: Kasha-Kirschhorn) **(Saturday, BMI)**—A phenomenal rhythm swinger penned by Al Kasha and Joel Hirschhorn should give Hyland his biggest success yet, this time around. Lyric and melody beat are right in time with the coming summer season. Should fast prove another "Itsy Bitsy Teenie Weenie Yellow Polka Dot Bikini." Flip: "Sunny April Morning" (Wichita, BMI). **Dot 17350**

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

TURTLES—
YOU DON'T HAVE TO WALK IN THE RAIN
(Prod. Ray Davies) (Writers: Turtles) **(Ishmael/Blimp, BMI)**—The Turtles continue their hit making with this smooth rock ballad with much of the sales appeal of their recent "You Showed Me" smash. Exceptional Ray Davies production work. Flip: (No Information Available). **White Whale 308**

STEVIE WONDER—MY CHERIE AMOUR
(Prod. Henry Cosby) (Writers: Cosby-Wonder-Moy) **(Jobete, BMI)**—Poignant reading of this love ballad previously released as the flip side of Wonder's "I Don't Know Why." Should score in r&b, easy listening markets as well as pop and quickly surpass sales of the original side. Flip: (No Information Available). **Tamla 54180**

MAMA CASS—IT'S GETTING BETTER
(Prod. Steve Barri) (Writers: Mann-Weil) **(Screen Gems-Columbia, BMI)**—Culled from her forthcoming album, this is a catchy rhythm item done in Mama Cass' unique style, and should surpass the sales of her recent chart ride "Move in a Little Closer." Flip: "Who's to Blame" (Trinodale, BMI). **Dunhill 4195**

ARCHIES—SUGAR, SUGAR
(Prod. Jeff Barry) (Writers: Barry-Greenwich-Pitrobene, **BMI)**—Heavy bubble gum sound by the "Bang-Shang-a-Lang" winners is right in the groove of their recent hits and should climb the charts rapidly. Flip: "Melody Mill" (Krishnar, BMI). **Calendar 63-1000**

DELFONICS—FUNNY FEELING
(Prod. Stan & Bell Prod.) (Writers: Bell-Hart) **(Nickel Shoe, BMI)**—Wild sax rocker with a rousing beat should give the Delphonics their biggest success of the year. It has all the drive and sales power of their "Ready or Not, Here I Come." Flip: (No Information Available). **Philly Groove 156**

KENNY ROGERS & FIRST EDITION—
RUBY, DON'T TAKE YOUR LOVE TO TOWN
(Prod. Jimmy Bowen) (Writer: Reid) **(Kags, BMI)**—Culled out of their album by popular demand, this unique treatment of the exceptional Mel Tillis country ballad has much of the sales appeal of the group's "But You Know I Love You." Flip: "Girl Get a Hold of Yourself" (First Edition, BMI). **Reprise 0829**

JEFFERSON AIRPLANE—Plastic Fantastic Lover (Prod. Al Schmitt) (Writer: Balin) (Icehaus, BMI)—Heavy hard rock Airplane sound from their current album should quickly attract underground play and sales. **RCA 74-0150**

***TRINI LOPEZ—Don't Let the Sun Catch You Cryin'** (Prod. Boyce & Hart) (Writer: Marsden) (Fastmaker, BMI)—He's right in today's selling bag with this commercial updating of the Gerry & Pacemakers hit of the past. Strong entry and top performance. **Reprise 0823**

***RICHARD HARRIS—Didn't We** (Prod. Jimmy Webb) (Writer: Webb) (Jac-Ma, ASCAP)—Originally the flip side of Harris' "MacArthur Park," this re-release of Jim Webb's much recorded ballad is a programming topper with sales appeal as well. **Dunhill 4197**

BARBARA ACKLIN—A Raggedy Ride (Prod. Carl Davis & Eugene Record) (Writers: Record-Davis-Acklin) (Dakar BMC, BMI)—Infectious swinger that moves from start to finish with all the commercial workout by the stylist. **Brunswick 755412**

FIVE BY FIVE—Don't Wanna Be Your Fool No More (Prod. Gene Kerri) (Writers: Hinton Johnson) (Su-Ma, BMI)—Rollicking number with a soul dance beat that has much of the sales appeal of their "Fire" hit of last year. **Paula 322**

JAMES BROWN—The Popcorn (Prod. James Brown) (Writer: Brown) (Gole, BMI)—A disciplinary venture is this driving swing instrumental from the James Brown band. Much potential here for r&b and pop. **King 6340**

ROAD—The Grass Looks Greener on the Other Side (Prod. Rincon Prod.) (Writer: Stella) (Karla, BMI)—Driving rocker with several markets with their vers-ion of "She's Not There," and this driving rocker should meet with even greater chart success. **Karla 5016**

***STEVE LAWRENCE—Pickin' Up the Pieces** (Prod. Nick Perito) (Writers: Arha-Cahn-Gesh) (Berwood, BMI)—Strong treatment of this Paul Anka ballad in a middle-of-the-road programming must and loaded with sales potential **RCA 74-0169**

***JOHNNY MANN SINGERS—Little Sister** (Prod. Dave Pell) (Writers: Matz-Gimbal) (Hastings, BMI)—Penned by Peter Matz and Norman Gimbal, this smooth swinger is worthy of middle of the road programming and should blossom into sales. **Liberty 56128**

DEL SHANNON—Comin' Back to Me (Prob. Steve Barri & Joel Sill) (Trinodale, BMI)—His first outing on the Dunhill label features a new folk-rock sound which should bring him back to the charts once again. **Dunhill 4193**

***SERENDIPITY SINGERS—Come Saturday to Me** (Prod. Cashman, Pistilli & West) (Writers: Ellis-Schwartz-Troiani) (Cooperstown, BMI)—Exceptional two-part vocal group harmony item with sales-beat rendition. Should prove a potent chart contender. **Buddah 58028**

LEN BARRY—Pet Out the Fire (Prod. John Madara & Len Barry) (Writers: Madara-Barry) (Double Diamond, BMI)—The "1-2-3" guy moves to the Scepter-Wand label on an uptempo-backed message lyric and a vigorous dance beat. **Scepter 12251**

JIMMY RICHARDS—Peace in the Valley (Prod. Harold Thomas) (Writer: Dorsey) (Hill & Range, BMI)—Stirring reading of the classic by Rich-ards' most commercial effort to date, and should attract both r&b and pop play and sales. **G&H 1062**

BILL BLACK'S COMBO—But It's Alright (Prod. Larry Rogers & Peter Paul) (Writers: Jackson-Tubb) (Flamecarrie, BMI)—A driving instrumental version of the J. J. Jackson song now climbing up the Hot 100. A programming must. It's there. **Hi 2160** (Memphis Sound Distributors)

MICHAEL McSHANNS—You Don't Need a Reason for Love (Prod. Dan Moore & Larry Rogers) (Writers: Moore-Rogers) (Screen Gems, BMI)—Solid rock debut for both the artist and West Coast label. Should quickly attract national interest and climb up sales charts. **Forward 1001**

HOYT AXTON—It's All Right New (Prod. Alex Hassilev) (Writer: Axton) (Screen Gems-Columbia, BMI)—Powerful folk-flavored entry is an impressive single debut for this newcomer who also wrote the ballad. **Columbia 4-44850**

COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

CHARLEY PRIDE—
ALL I HAVE TO OFFER YOU (Is Me)
(Prod. Jack Clement) (Writers: Owens-Frazier) **(Hill & Range, BMI)**—One of the country's hottest artists follows up his "Kaw-Liga" smash hit with a powerful performance of the exceptional Dallas Frazier-Fuzzy Owens ballad material. Flip: "A Brand New Bed of Roses" (Jack O'Diamonds, BMI). **RCA 74-0167**

PORTER WAGONER—BIG WIND
(Prod. Bob Ferguson) (Writers: Walker-Zanetis-McCormick) (Tree, BMI)—Not on the heels of his "Carroll County Accident" smash, Wagoner turns in a top performance of an infectious rhythm item. Next's one that can't miss. Flip: "Tennessee Stud" (Warden, BMI). **RCA 74-0168**

TOMMY CASH—
YOUR LOVIN' TAKES THE LEAVIN' OUT OF ME
(Prod. Glenn Sutton) (Writer: Babbitt) **(Emma/GPB, BMI)**—Johnny Cash's brother gives a first-rate treatment of solid material. Penned by Eddie Babbitt, this one has the ingredients to go all the way. Strong entry. **Epic 5-10468**

JOHNNY DUNCAN—WHEN SHE TOUCHES ME
(Prod. Frank Jones) (Writer: Varga) **(Brookmont, BMI)**—The recent Peaches & Herb recording of this love song was an r&b and pop hit, and Duncan's poignant country treatment should make it a fast country winner. Flip: "Shreveport to L.A." (Cedarwood, BMI). **Columbia 4-44864**

WILLIE NELSON—JIMMY'S ROAD
(Prod. Felton Jarvis) (Writer: Nelson) **(Pamper, BMI)**—A dramatic, effective change-of pace from his "Bring Me Sunshine" winner, this follow-up is a moving ballad that should keep him at the top of the charts, and move rapidly over to the pop charts as well. Flip: "Natural to Be Gone" (Glaser, BMI). **RCA 74-0162**

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

JOHNNY AND JONIE MOSBY—Hold Me, Thrill Me, Kiss Me (Mills, ASCAP). **CAPITOL 4729**

LIZ ANDERSON — Ekcedrin Headache No. 99 (Greenback, BMI). **RCA**

JOHNNY PAYCHECK—I Can't Promise You Won't Get Lonely (Mayhew, BMI). **LITTLE DARLIN' 0060**

NEAL MERRITT—It's So Good to My Body (Windom, BMI). **STOP 281**

BILLY LARGE—They're Writing Her Name on the Wall (Sure-Fire, BMI). **ROYAL AMERICAN 304**

COUNTRY JOHNNY MATHIS—I'll Cry When I Call Your Name (Mayhew, BMI). **LITTLE DARLIN' 0056**

TOP 20 R&B

Spotlights Predicted to reach the TOP 20 of the TOP SELLING R&B SINGLES Chart

THERE ARE NO R&B SPOTLIGHTS THIS WEEK

CHART

Spotlights Predicted to reach the R&B SINGLES Chart

YOUNG HEARTS — Count Down (Here I Come) (Lenoir/Metric, BMI). **ABNET 20004**

KIM MELVIN—Doin' the Popcorn (Jec, BMI). **HI 2160**

All records submitted for review should be addressed to Record Review Department, Billboard, 165 W. 46th Street, New York, N. Y. 10036.

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

***JOHNNY TILLOTSON—TEARS ON MY PILLOW**
(Prod. Jimmy Bowen) (Writers: Lewis-Imogene Lewis-Gladys Stevenson) An impressive comeback for the star of the fifties is this poignant updating of the Little Anthony & Imperials' ballad classic. An easy listening programmer with much pop appeal. Strong Jimmy Bowen production. Flip: "Remember When" (Bnb, ASCAP). **Amos 117**

Warners/Reprise Delights You,
The Record People, With –

No Bull

1. Our single, "Morning Girl," is doing very well. It is from the Neon Philharmonic's album, "The Moth Confesses," also known as WS 1769. The album is not doing so well.

2. We have two singles by The First Edition out there. One is "Once Again She's All Alone" (Reprise 0822), which also is doing very well. Then, last week we put out "Ruby, Don't Take Your Love to Town" (Reprise 0829) by Kenny Rogers And The First Edition. How that will do is anybody's guess. But what we're positive of is that some of you are going to predict 0822 will get clobbered by 0829. That, however, is fuzzy thinking, Record People. Did *Macbeth* stop selling when *Hamlet* hit the Hot 100?

3. Mason Williams just came back to California after six weeks of handshaking, *Newsweek*, "Ed Sullivan," The Boston Pops, autographing, "The Smothers Brothers Last Show," *Time*, Grammy Awards, and pushing his new album (WS 1788). Despite all that publicity, his new album doesn't have Mason's name anyplace on the cover. All it says is: "Music." Mason thinks that's a very groovy idea.

4. We are spending a lot of money advertising the following albums:
   A. "Uncle Meat" by The Mothers of Invention (Bizarre/Reprise 2MS 2024), who believe it or not didn't want their name on their cover either. Or else forgot it.
   B. "Somehow, Someway" by Glenn Yarbrough (Warners 1782). Glenn didn't want his name on the cover, either. Sticker city.

   It would pay some alert record store owner to stock these albums.

5. We just put out a new single by Smokey And His Sister called "The Time Is Now" (Warners 7284). Smokey is also represented by a single on A & M Records – – a tune that he wrote for Claudine Longet called "Love Can Never Die" (A & M 1059). We wish them both well.

6. Mike Maitland (our prexy) and Wesley Rose (Nashville's prexy) have developed their answer to our pop-country bag. A young man named Bobby Bond. They're asking us all to "do a number" on Bobby's single, "One More Mile, One More Town, (One More Time)" (Warners 7292). "Bobby," say Mike and Wesley, "will be very, very big." Considering what Mike and Wesley represent, we tend to believe the hell out of them.

7. The Association's old single, "Goodbye, Columbus," may not be dead after all. That picture certainly isn't hurting it (Warners 7267) or our soundtrack LP (WS 1786), which Paramount let us release.

8. Most of the aforementioned are available on tape.

9. Finally, if you've read this far, you probably are some kind of advertising nut. We have just made up a collection of our most insulting ads, mostly from America's spicy underground press. If you'd like a collection, free, just do the coupon number:

Carmen Miranda Fan Club A
Warners/Reprise Records
Burbank, Calif. 91503

Dear Advertising Dept.:
Send me whatever it is, free.

_____

_____

_____

(This Offer Expires If We Ever Run Out of Them.)

Stax Launches Education Plan for Underprivileged

• Continued from page 1

resentative Julian Bond was here to participate in the convention. Bond stated, "I have great respect for Jim. He has always sought to help progressive community causes. This is a challenge for Memphis, Stax and the country."

More than 200 persons attended the convention, including distributors for the firm, a subsidiary of Paramount Pictures, Inc., and Gulf & Western Industries.

Stewart presented 27 new albums and 30 singles by his recording artists during the three-day meeting. The meeting began last Friday with registration and a tour of the Stax Studios. Stewart and his wife entertained at their mansion with dinner, cocktails and swimming Friday night. Stewart, Al Bell, executive vice-president, Herb Nolle, director of album marketing and merchandising, and Ewell Russell, national sales director, talked during the sales meeting Saturday.

Stax artists Carla Thomas, Rufus Thomas, Booker T. & the MG's, Bar-Kays, William Bell, Eddie Floyd and the Staple Singers put on a show Saturday night. A breakfast was held Sunday before announcement of the educational programs.

The theme of the convention was "Gettin' It All Together."

A mini-meeting set for Saturday and Sunday (24 & 25) will have more than 200 guests of the press, jobbers, record reviewers, and rack jobbers.

3 CBS Wings To New Site

LOS ANGELES — Three branches of CBS have moved to new quarters: Columbia Record Sales, Columbia Custom Productions and Epic Records.

They are all located at 6430 Sunset Boulevard. Record Sales and Epic were formerly located in separate buildings and the custom record pressing department had been in the main Columbia Records building.

'Bound to Happen Billboard's Ed Ochs

has gone completely underground.

Then he was always underground, probing R&B in Soul Sauce and reporting the rock scene from Fillmore East. Ed's crisp writing and sharp insight will go heady and heavy, inside and under the "new" music in Billboards,

In June

Price to Host A TV Series

NEW YORK — Lloyd Price will host a syndicated weekly television series this fall, titled "The Sounds of Today, Tomorrow and Yesterday."

The hour-long, color show, produced by Spangler Television, with executive producer Manheim Fox, will feature a recording artist co-host and a spotlight guest. Charles Fox, who co-penned the "Barbarella" movie score, will write an original theme for the show, while director for the series will be John Moffett, formerly of the "Ed Sullivan Show."

Price's latest release is his "Lloyd Price Now!" album, distributed by Jad Records.

DAVE BERGER, center, vice-president, international division, ABC Records, with Mamoru Suzuki, left, managing director, and Mamoru Suzuki, assistant manager, foreign liaison department of the King Record Co. in Tokyo. King is ABC Records foreign licensee in Japan. The two executives visited New York last week.

Testa Sets Up Infinity, Pub. & Record Firm

NEW YORK — Infinity, a publishing and record production firm, has been set up by Vinny Testa. First release is a Decca album featuring the Zig Sag People that Testa says is a collection of bubble gum songs directed at a progressive rock audience.

Testa, formerly executive producer and vice-president of Shadow Morton's Community Productions, has signed Paul Gallow as business representative of his firm. Michael Earle is an exclusive producer.

Jack Murphy has been signed as writer-artist. Infinity's publishing wings are Engagement Music (BMI) and Crisco Music (ASCAP).

Laurie Releases Collyer's Album

NEW YORK — An album on the art of salesmanship, narrated by television's Bud Collyer, is being released by Laurie Records late this month for sale in record shops, book stores, department stores, university shops, and convention hotel gift shops.

Produced by Joel Corn, "Selling Is Money" is being translated into 12 foreign languages. The album was written by Collyer and Corn.

Mann to Be Cut 'Live' at Date

NEW YORK—Flutist Herbie Mann will be recorded live by Atlantic's executive vice-president Nesuhi Ertegun during an engagement at the Whiskey A Go Go in Los Angeles, June 4-8. The live recording, scheduled for an upcoming album, will be Mann's first live LP since his "New Mann at Newport" disk two years ago.

The artist's current release is "Memphis Underground," from an LP of the same title.

New Blocker Co.

• Continued from page 18

rial. Cassette and 4-track tapes will sell at $5.98, with 8-track at $6.98.

DBI Tapes and Soho Records will set up a record/tape distribution network of about 30 outlets.

Initial artists on Soho are the American Brass Co., a pop group, and the Beautiful People. Herb and Tom Shepherd also are producing a jazz concept LP for Blocker.

Yesteryear's Hits

Change-of-pace programming from your librarian's shelves, featuring the disks that were the hottest in the land 2 years ago—and 10 years ago this week. Here's how they ranked in Billboard's charts at that time.

POP SINGLES—5 Years Ago

1. **My Guy—Mary Wells (Motown)**
2. **Love Me Do—Beatles (Tollie)**
3. **Hello Dolly—Louis Armstrong (Kapp)**
4. **Chapel of Love—Dixie Cups (Red Bird)**
5. **Love Me With All Your Heart—Ray Charles Singers (Command)**
6. **Bits and Pieces—Dave Clark Five (Epic)**
7. **(Just Like) Romeo and Juliet—Reflections (Golden World)**
8. **Ronnie—4 Seasons (Philips)**
9. **It's Over—Roy Orbison (Monument)**
10. **A World Without Love—Peter and Gordon (Capitol)**

POP SINGLES—10 Years Ago

1. **Kansas City—Wilbert Harrison (Fury)**
2. **The Battle of New Orleans—Johnny Horton (Columbia)**
3. **Dream Lover—Bobby Darin (Atco)**
4. **Sorry, I Ran All the Way Home—Impalas (Cameo)**
5. **Kookie, Kookie, Lend Me Your Comb Edward Byrnes with Connie Stevens (Warner Bros.)**
6. **The Happy Organ—Dave (Baby) Cortez (Clock)**
7. **A Teenager in Love—Dion and the Belmonts (Laurie)**
8. **Quiet Village—Martin Denny (Liberty)**
9. **Personality—Lloyd Price**
10. **Only You—Frank Pourcel (Capitol)**

R & B SINGLES—10 Years Ago

1. **Kansas City—Wilbert Harrison (Fury)**
2. **Personality—Lloyd Price (ABC-Paramount)**
3. **Endlessly—Brook Benton (Mercury)**
4. **So Fine—Fiestas (Old Town)**
5. **That's Why—Jackie Wilson (Brunswick)**
6. **I Waited Too Long—LaVern Baker (Atlantic)**
7. **Happy Organ—Dave (Baby) Cortez (Clock)**
8. **Battle of New Orleans—Johnny Horton (Columbia)**
9. **I'M READY—Fats Domino (Imperial)**
10. **Dream Lover—Bobby Darin (Atco)**

POP LP's—5 Years Ago

1. **The Beatles Second Album (Capitol)**
2. **Hello Dolly—Original Cast (RCA)**
3. **Glad All Over—Dave Clark Five (Epic)**
4. **My Fair Lady—Original Cast (Capitol)**
5. **Meet the Beatles (Capitol)**
6. **Honey in the Horn—Al Hirt (RCA)**
7. **Kissin' Cousins—Elvis Presley (RCA)**
8. **Introducing the Beatles (Vee Jay)**
9. **Barbra Streisand—The 3rd Album (Colombia)**
10. **In the Wind—Peter, Paul and Mary (Warner Bros.-Seven Arts)**

Executive Turntable

• Continued from page 4

Dymo Products Co., Augusta, Ga. . . . **Jeff Scheible** named sales manager for Decca Records' Detroit operation. He was sales and promotion representative for Decca for two years. . . . **Lawrence Lighter** appointed Eastern business affairs manager for Capitol Records Industries, reporting to **Michael Kapp,** director of business affairs and responsible for contract negotiations and a&r administration. Before joining Capitol as attorney in New York, Lighter practiced law in New York.

★ ★ ★

Doug Moody, president of Solar R Inc., Hollywood production company, elected president of Mystic Studios and Mystic Records, Hollywood. Moody was previously vice-president of Rama Rama Records. . . . **Norman Gray** named West Coast publishing co-ordinator 10-East Music (BMI), 5-West Music (BMI), Fifth Avenue Music (ASCAP), and subsidiary publishing interests in Greene/Stone Enterprises, being directly involved in the development of material, artists and supervision of composer contractees.

★ ★ ★

Grant Gibbs, head of advertising and sales promotion for Bizarre Records, the **Herb Cohen** and **Frank Zappa** label, has joined Leonard Stogel Associates on the West Coast and will be in charge of special projects and creative services. This will include developing new artists and working with artists such as **Boyce and Hart** and the **Cowsills.** Gibbs was with MGM Records as director of West Coast advertising and publicity before joining Bizarre when it started in 1968. . . . **Robert Olson** named to the newly created post of vice-president, manufacturing, for Lear Jet Stereo, Detroit. Olson was previously operations manager for the company supervising manufacturing, industrial relations, purchasing and shipping and receiving functions. **Ralph Miller** appointed vice-president, engineering, for the company. Miller joined Lear Jet in October 1968 as director of engineering. **Larry Yanitz** named to the newly created post of general sales manager, Lear Jet. He joined the company in April 1968 as manager of distributor sales. **George Bechtel** takes over this position. His promotion comes after three years with Lear Jet. He was formerly general manager of the Detroit factory-owned distribution branch. This position is now filled by **Maury Watson** who joined the company as sales manager for the Detroit distribution branch.

Tillotson Will Record on Amos

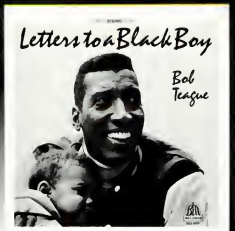
LOS ANGELES — Johnny Tillotson will record on Jimmy Bowen's Amos Records label under a long-term production deal just concluded by Bowen with Tanridge Productions president Mel Shayne. This is the second major artist to sign with Amos, the first being Bing Crosby. The first Tillotson record will be "Tears on My Pillow," which Dan Moore Productions and featured vocalist Mike McGinnis.

Forward Gets 2d Outside Master

LOS ANGELES — Forward Records has secured its second outside master, "Break My Mind," by Pawnee Drive. The single was cut by Pint Size Productions, a member of the Transcontinental Entertainment Corp. complex of firms, in which Forward resides.

Forward's first release came from Dan Moore Productions and featured vocalist Mike McGinnis.

"Dial-A-Hit" (Bell 6030) The Box Tops/Merrilee Rush /The Delfonics / James & Bobby Purify/Bobby Russell. A switchboard full of winners!



"Letters To A Black Boy"—Bob Teague (Bell 6029). The newscaster makes news by reading material from his best-selling book.

"Chad"—Chad Mitchell (Bell 6028). The area code reads H-I-T for this first entry from one of the nation's top folk/pop stars.

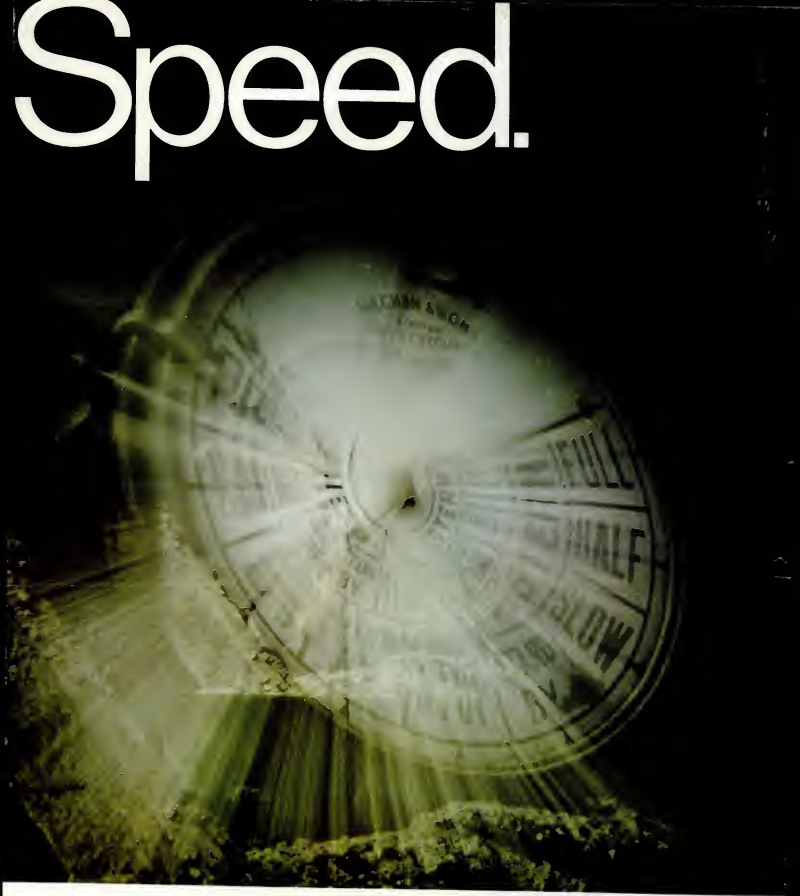
A hot line of albums to activate your busy signal.

"Legend"—Legend (Bell 6027). A new long-distance hit group from England that takes its toll.

Bell Records, 1776 Broadway, New York, N.Y. 10019
A division of Columbia Pictures Industries, Inc.

BELL RECORDS

Speed.



That's our thing. A great tape isn't great if it's late. So we get them out fast — before the hot ones cool down. We begin processing orders the minute they're received — literally. We even alert our distributors to what's coming — so they can get out there and make the sale first.

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